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ABSTRACT

The CREST (Creative Resources Enriching Student Talents) Project, an enrichment approach for elementary gifted, talented, and creative students, is described. The project is explained to incorporate an interdisciplinary approach to instruction in art and science using resources within the community. Chapter 1 outlines the project philosophy, design, and goals for the program, teacher, and student. Identification is the focus of chapter 2 which covers such topics as screening tests, CREST talent search, planning and placement information, and providing information to parents. (Sample project forms are included). The third chapter addresses curriculum design, with emphasis on types I, II, and III enrichment activities (based on the Enrichment Triad Model--general exploratory activities, group training activities, and investigations of real problems). Typical elementary arts experiences are contrasted with the CREST enrichment approach. Administrative issues, including staff and consultative roles are explored in chapter 4, which also presents a management timeline. The fifth chapter provides instructional models for dance, drama, folk music, creative writing, and calligraphy. Planning individualized programs is the subject of chapter 6 which includes sample individual education plans and interest inventories. Chapter 7 focuses on evaluating creative behavior and offers sample rating scales in the areas of creative communication, drawing, folk music, modern dance, and poetry. A final chapter summarizes the kinds of changes in students who have participated in the CREST program. (CL)

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Programming For The Gifted Series

ENRICHMENT THROUGH CREATIVE ARTS

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A Product of the ERIC Clearinghouse on Handicapped and Gifted Children
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ABOUT THE SERIES

Programming for the Gifted Series was conceived as an ERIC Clearinghouse for Handicapped and Gifted Children product series to address the need for detailed practical guidelines for installing exemplary programs for gifted and talented students.

Enrichment through Creative Arts, by Claire S. Krause, presents programs for gifted, talented, and creative students in grades K-6 in areas of dance, dramatics, folk music, creative writing, calligraphy, art, pottery, film-making, poetry, math, science, computer science, and library research. Each program takes one to two hours per week and runs from 5 to 12 weeks. The publication includes information on program goals, identification model, curriculum design, project management, instructional models, planning individual programs, and evaluation.

Stewardship: Training the Gifted as Community Mentors, by Ted Runions, shows how gifted students learned to use a microcomputer for database management of a community resource network. The report provides a detailed description of a one-semester program to train high school students to set up, manage, and train others in computerized networking. Youngsters learn how to identify needs, locate resources, and connect skilled people with those who need assistance. The program provides students with the knowledge of new technologies and trends so they are better able to function creatively in today's information society.

Documents describing exemplary programs for the gifted and talented should be submitted to the ERIC Clearinghouse for Handicapped and Gifted Children for inclusion in the database. If you wish your document to be considered for the Programming for the Gifted Series, please send material to the attention of Jean Nazzaro, ERIC Clearinghouse on Handicapped and Gifted Children, 1920 Association Drive, Reston, Virginia 22091.

FOREWORD

It has often been said that teaching gifted students is very much like "teaching fish to swim", but the challenge for educators is to take these "fish" out of familiar waters. Rather than continually using materials geared for average students and providing more of the same, teachers should encourage talented students to move in all directions and into new unexplored seas.

The C.R.E.S.T. program provides this challenge by offering rural children exposures and experiences not found in their regular classroom nor easily supplied by parents. This booklet has been compiled to help administrators and teachers design a program using the interdisciplinary approach to the arts and sciences. The model was developed for gifted/talented children, grades K to 6, using a resource room and resource persons and places within the community.

Extensive documentation of the project is on file at the U.S. Department of Education, Arts in Education Program, Room 4040, FOB 6, 400 Maryland Avenue, S.W., Washington D.C 20202.

C.R.E.S.T (Creative Resources Enriching Student Talents) is a Connecticut Title IVC validated program provided by the Lebanon, Connecticut, Board of Education. Supported by federal funds from Title IVC of the Elementary and Secondary Education Act and the State Department of Education Program for Gifted and Talented Reimbursement, the program in this community of 4,500 supports a wide variety of programs for elementary students who have academic ability, talent in the arts, and creative ability that represents a broad definition of giftedness. Special ten-week courses in art and science disciplines are provided as well as trips to museums and other resource centers.

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CHAPTER I
We've Come a Long Way in Gifted Programming

A gifted program in your school is no longer an impossibility. The battle is won, and everyone is getting on the bandwagon. Educational publishers are meeting the needs of gifted students with multitudes of innovative materials: Mind Benders; Visual Logic; Strain Your Brain; Queries and Theories; Mission: Possible; Future Think; Have an Affair With Your Mind; Put Your Mother on the Ceiling. Schools no longer have to hide their gifted students in the closet and label them with funny acronyms like D.I.S.C.O.V.E.R, A.W.A.K.E., or B.R.A.I.N. Everybody knew what we were talking about anyway.

The stereotypic characteristics of gifted and talented children are familiar. They are analytical and logical, self-directed and independent, conscientious and task committed, and can be taught anything. They enjoy engaging in activities that involve "higher level thinking skills."

But what if the students are converging when they should be diverging, analyzing when they should be synthesizing, or worse still feeling affectively instead of thinking cognitively? How can their needs be met when they behave this way?

Maybe what should be expected from such a diverse group of students is the unexpected. So what if behavioral objectives do lead to unusual behaviors, and teaching strategies induce unpredictable outcomes? It will bring a newness and freshness to programs, and children can behave like children and still be gifted and talented. Left to their own devices, they will discover their own unique learning styles. The teachers' task is to offer endless opportunities for creativity and to observe what happens. The surprises may well be worth the wait.

Enrichment programs for gifted and talented children include dance, poetry, drama, pottery, puppetry, folksinging, electronic music, as well as the usual oceanography, computer science, foreign languages, and independent studies. The basic bread and butter menu is becoming a gourmet meal. The "little brain," "bookworm" type is being replaced by a well-rounded individual "for all seasons."

Winners of a recent Westinghouse Science Talent Search revealed that the nation's top young scientists are "regular kids" with hobbies ranging from hang gliding to photography to quilting and needlepoint. They enjoy tap, jazz, ballet and modern dance, and study instrumental and keyboard music, and painting. Horsemanship, underwater diving, motorcycling, sailing, wind surfing, soccer, and basketball round out their activities. Undoubtedly these students have many talents and interests beyond the academic.

Programming in creative arts is an option for school districts where cultural opportunities are lacking. Schools can make up for this deficit by offering arts experiences that are neither provided in

the regular curriculum nor supplied by parents. Enrichment through the arts not only provides a challenge for gifted students but enhances the entire school program.

The C.R.E.S.T. program described in the following pages is a comprehensive program, grades kindergarten through sixth grade, that serves children with extraordinary learning ability and outstanding talent in the creative arts. It attempts to build creativity using both school and community resources.

Creative arts experiences encourage talented children to develop into fully functioning human beings capable of viewing problems in many ways, extending themselves into other areas to increase their perceptual abilities, and having the facility to combine ideas from other mediums into new forms and solutions.

Program Goals

A. Long Range

1. To provide a variety of alternative, higher level learning activities to meet the needs of gifted students.

2. To recognize and nurture creative abilities in gifted students using an accepting environment where creativity is encouraged and rewarded.

3. To broaden children's cultural environment by exposing them to creative arts that will enrich their talents, stimulate their creativity, and develop their potential.

4. To develop social awareness by taking gifted children into the community as well as bringing the community into the school.

5. To expand and extend each child's area of giftedness and talent by using resource room activities and outside experiences.

B. Pupil

1. To demonstrate students' growth in creative thinking and problem solving skills.

2. To increase their ability to communicate ideas and feelings in precise and expressive written and oral language.

3. To exhibit and share their talents in independent and group products and performances.

4. To initiate independent studies in their areas of interest with supportive planning from the resource teachers, parents, and staff.

5. To maintain a positive attitude toward school subjects and

academic achievement over the school year.

6. To develop an openness to new experiences through participation in alternative activities using a variety of stimuli and opportunities outside the school community.

C. Teacher

1. To provide individual programs for each pupil using a resource room and resource persons and places within the community.

2. To plan outside on-going instruction by artists, musicians, and craftspeople to meet the strengths of the pupils.

3. To determine individual pupil interests from interviews and interest inventories.

4. To exhibit individual and group products and arrange for performances within the school and community.

5. To plan follow-up activities with classroom teachers to share independent projects.

6. To keep abreast of all new happenings in the field of gifted education by visiting other gifted programs, attending state, regional, and national meetings, participating in workshops, subscribing to Gifted/Talented magazines and journals, and enrolling in special courses.

7. To seek the advice of consultants, professionals, and experts in the field as needs arise to improve and/or expand the program.

D. Environmental

1. To establish a classroom climate that encourages creative activities and behavior.

2. To provide a variety of resources and materials that motivate students to develop new and different interests.

3. To use the community as a special learning environment and laboratory to stimulate children's inquiry skills.

4. To provide space using the resource room, classrooms, gymnasium, and community facilities for student activities, performances, and products.

5. To establish rapport among gifted students, school personnel, parents, and project staff, in order to better understand the special needs and problems of gifted students.

CHAPTER II
Gifted or Not Gifted? The Moot Question

Most experts will agree that a gifted person has above average/outstanding/extraordinary abilities that are recognized by others. In the real world, giftedness encompasses all fields of endeavor; in school it is often limited to areas that are somehow measurable.

Choosing a definition of giftedness and talent is a most important concern since the target population determines all decisions that follow. Will the top 2%, 5% or the broader 10% be served? Will underachievers be included as well as members of disadvantaged and culturally diverse populations. Will all socio-economic classes be represented? If artistically and musically talented students are to be involved, will the curriculum design include arts experiences? Using a broad definition of giftedness that includes academic ability and talent in the arts provides a more diversified talent pool, helping to avoid an elitist group.

Selecting criteria for identifying art and music talent was accomplished after consulting with experts in the arts and the state department of education. A gifted committee was formed in the school consisting of interested staff members, special teachers, guidance counselor, reading consultant, gifted resource teacher, and principal. The following general guidelines for talent identification aided in the selection and design of appropriate instruments.

General Guidelines for Talent Identification

1. Evidence of Creative Imagination

    a) Sensitivity to problems
    b) Fluency
    c) Flexibility
    d) Originality
    e) Ability to redefine and rearrange
    f) Analysis
    g) Synthesis

2. Evidence of Specific Skills

    a) Talent considerably beyond recognized developmental stages
    b) Audition and/or portfolio of work

3. Exceptional Interest in Talent Area

    a) Parent input
    b) Teacher judgment

4. Evidence of Commitment to Program

    a) Child input

Evaluations of talent in the visual and performing arts are designed specifically for assessing skills as well as creativity by the resource teachers who worked in the program. The instruments have been successful in identifying students with demonstrated or potential ability in the arts. These selected students form a diversified talent pool from which to draw for special activities.

Using these guidelines, commercial and teacher designed tests were selected for each talent: academic, art, music, dance, drama, and writing. Each talent requires a minimum of four assessments as seen in the following table. As noted, I.Q. and achievement scores are limited to academic candidates only. The Torrance Tests of Creative Thinking are required for all referrals since creative experiences are the major focus of the program.

TALENT SEARCH

Academic	Art	Music
1. Superior IQ Scores exceeding 98% of the population (Slossen IQ Test)	1. Demonstrated drawing ability as judged by art specialists (Drawing Test)	1. Superior scores in musical aptitude, 90th percentile or above (Gordon Musical Aptitude Test)
2. Achievement Scores in the 89 to 99 percentile rank or 8th or 9th stanine--in reading and math using individual or standardized achievement tests	2. Art creativity with clay judged by art specialists (clay manipulation activity)	2. Demonstrated creativity using sounds judged by teacher specialists (Thinking Creativity with Sounds)

Dance	Drama	Writing
1. Demonstrated dance motor skills as evaluated by dance specialist in an audition	1. Drama assessment inventory of character development and expression judged as outstanding by a dramatist in an audition	1. Creative Writing Test for Word Skills scored in above average range
2. Creative Dance skills judged by dance specialist in an audition	2. Creative use of Props judged for fluency, flexibility, originality & elaboration by a dramatist in an audition	2. Teacher assessment of pupil sample using writing sample check list

3. Above average creativity scores on the verbal or figural forms of the Torrance Test for Creativity in fluency, flexibility, originality, and/or elaboration.

4. A referral from a classroom teacher, parent, and/or other professional staff member indicating outstanding academic ability, creative ability and/or talent in the visual or performing arts, using the Renzulli Scale of Behavioral Characteristics and/or special nomination forms.

All of the tests can be administered with minimal training, by a classroom teacher, art, music, or dance specialist, guidance counselor, or teacher's aide. The Torrance Tests, however, do require 2 to 3 hours of training. All tests are administered individually or in small groups. A description of the instruments follows.

Teacher Designed Screening Procedures

ART

Working Creatively with Drawing

Group administered test
2 simple drawing tasks
15 minute time limit for each task
Judged for drawing skill, accuracy, use of color, and elaboration by 2 art specialists

Creative Manipulation of Materials

Group administered task
1 clay manipulation task
15 minute time limit
Judged for use and extension of clay with objects and tools, elaboration, and originality by 2 art specialists

MUSIC

Thinking Creatively with Sounds

Individually administered test
2 sound demonstrations
2-5 minute time limits
Scored for fluency, flexibility, originality, and elaboration by music specialist

DANCE

Dance Motor Skills

Individually administered performance test
8 movement tasks
Approximately 10-15 minutes duration
Judged for body carriage, coordination, flexibility, rhythm, and balance by a dance specialist

Creative Dance Skills

Individually administered performance test
10 tasks in movement exploration
Approximately 5 minutes duration
Judged for openness, originality, and improvisational skills by a dance specialist

DRAMA

Drama Assessment Inventory

Individually administered performance task
1 object transformation task through body movement
Approximately 3-5 minutes duration
Scored for fluency and flexibility

Creative Storytelling and Use of Props

Individually administered performance task
Storytelling task using props
2-5 minute time limit
Judged for fluency, flexibility, elaboration, and originality

WRITING

Evaluating Skills in Creative Writing

Assessment of individual writing
1 writing assignment
15 minute time limit
Judged for creativity, storyline, imagery, sensory perceptions and imagination

Test for Word Skills

Group administered test
12 writing tasks
15-30 minute duration
Scored for appropriate and descriptive use of vocabulary

Commercial Screening Instruments

Key Math Diagnostic Arithmetic Test
Austin J. Connolly, Ed.D.
Wm. Nachtman, Ed.D.
E. Milo Prichett, Ed.D.
American Guidance Service, Inc.
Publishers' Building
Circle Pines MN 55014

Musical Aptitude Prof:
Edwin Gordon

Houghton Mifflin Company
1 Beacon Street
Boston MA 02107

Slosson Intelligence Test (SIT) for Children and Adults
Richard L. Slosson
Slosson Educational Publications Inc.
140 Pine Street
East Aurora NY 14052

Spache Reading
George D. Spache, Ph.D.
CTB/McGraw Hill
Del Monte Research Park
Monterey CA 93940

Torrance Tests of Creative Thinking
E. Paul Torrance, Ph.D.
Figural Tests, Forms A and B
Ginn and Company (Xerox Corp.)
191 Spring Street
Lexington MA 02173

Screening Instruments

Children may be referred for screening by a teacher or parent using nomination forms (see p. 13). All children referred are administered the Torrance Test of Creative Thinking. I.Q. test and achievement test scores are used for academic referrals only. Specific instruments are designed to assess above average abilities within each talent area taking into consideration the activities that are offered in the program. Parental permission to test is required before any individual screening is begun.

Screening instruments include teacher-designed as well as standardized tests. Most tests are individually administered with group testing in creativity, art, music, and writing skills. A minimum of four assessments are included for each referral. Art, dance, drama, and writing products are judged by specialists in the school or community.

Planning and Placement Team

All data is compiled for each statement on an "Identification Matrix." Selections for inclusion in the program are made by a special planning and placement team made up of the school principal, a reading consultant, a guidance counselor, a resource teacher, and special teachers. Final decisions are based on evidence of outstanding talent in at least one area.

Students are selected as "highly qualified" for the program or "qualified" for the talent pool, based on scores accumulated on the

matrix. "Most qualified" students are eligible to participate in a maximum of five activities per week. "Qualified" students are included in one activity in their special area of interest/talent only.

Selection of Students

Scores from each test are entered on the Identification Matrix by the resource teacher. When all instruments required for specific talent areas are completed, the columns are totalled and multiplied by the weights at the top of each column.

Total points, plus the number of teacher referrals are used to determine the composite score for each child. Students screened for more than one talent area are scored on separate sheets.

Use of this scoring system has proved to be the fastest method of judging individual students as well as determining what percentage of the local student population is eligible for special programming (5% academic, 5% talented in the arts).

All names and scores are entered on the Summary Sheet for use during PPT meetings. "Most qualified" students are selected first based on local norms established after five years of the program. A talent pool of "qualified" students are chosen who are below the cut-off scores but have demonstrated need, interest or talent to pursue one specific activity. Every attempt is made to accommodate children expressing a desire for activities.

Parents are notified of the results of final screening, and individual conferences are scheduled with parents to review the test data, to explain the goals and objectives of the program, and to develop an I.E.P. based on the Enrichment Triad Model (see p. 24).

The Model

The identification model has been in place since 1977, expanding from the original 5% to 15% of the total school population. The model for selecting students is based entirely on the definition as stated and includes academic talent, creative ability, and talent in the visual and performing arts.

Classroom teachers continue to refer students, particularly at the primary level, for academic, art, music, and drama talent. Special art, music, and physical education teachers refer students, also. Self-referrals are common, especially at the fifth and sixth grade, and are handled through the same channels as parent or teacher referrals. Parents may refer their children using the "Parent's Description of Student" form (see p. 14).

Announcements are published in school newsletters: "If you think your child has musical talent or if he or she takes private lessons, please call..."

Due to the variety of screening instruments, there are no problems documenting why students are selected for programming. Parents are encouraged to review the test results. (See "Final Screening Report" and "Parent Acceptance Form" pp. 15, 16.)

Parent/Teacher Conferences

After students have been notified of their acceptance or nonacceptance in the program, parent/teacher conferences are scheduled and all tests are reviewed and explained. The hints in "How to Tell a Parent..." (p. 17) are helpful to use during these conferences. Remember: Never underestimate the power of a parent. Often your worst adversaries become your most staunch supporters.

Identification Matrix

NAME_____ GRADE_____ DATE_____

TEACHER_____ TALENT_____

1. Individualized Intelligence Test	160+ ( )	150-159 ( )	140-149 ( )	130-139 ( )	120-129 ( )
2. Achievement Test Reading Score	95%ile ( )	90-94%ile ( )	85-89%ile ( )	80-84%ile ( )	75-79%ile ( )
3. Achievement Test Math Score	95%ile ( )	90-94%ile ( )	85-89%ile ( )	80-84%ile ( )	75-79%ile ( )
4. Torrance Creativity Test (Figural or Verbal)	63+ ( ) TScore	59-62 ( ) TScore	56-58 ( ) TScore	53-55 ( ) TScore	50-52 ( ) TScore
5. Aptitude Test (Music, Art, Writing)	96-99%ile ( )	93-95%ile ( )	89-92%ile ( )	85-88%ile ( )	80-84%ile ( )
6. Thinking Creatively with Sounds	Superior ( )	Very Good ( )	Good ( )	Average ( )	Below Average ( )
7. Creative Manipulation of Materials	Superior ( )	Very Good ( )	Good ( )	Average ( )	Below Average ( )
8. Test for Word Skills	Superior ( )	Very Good ( )	Good ( )	Average ( )	Below Average ( )
Column Total	___	___	___	___	___
Weight	___	___	___	___	___

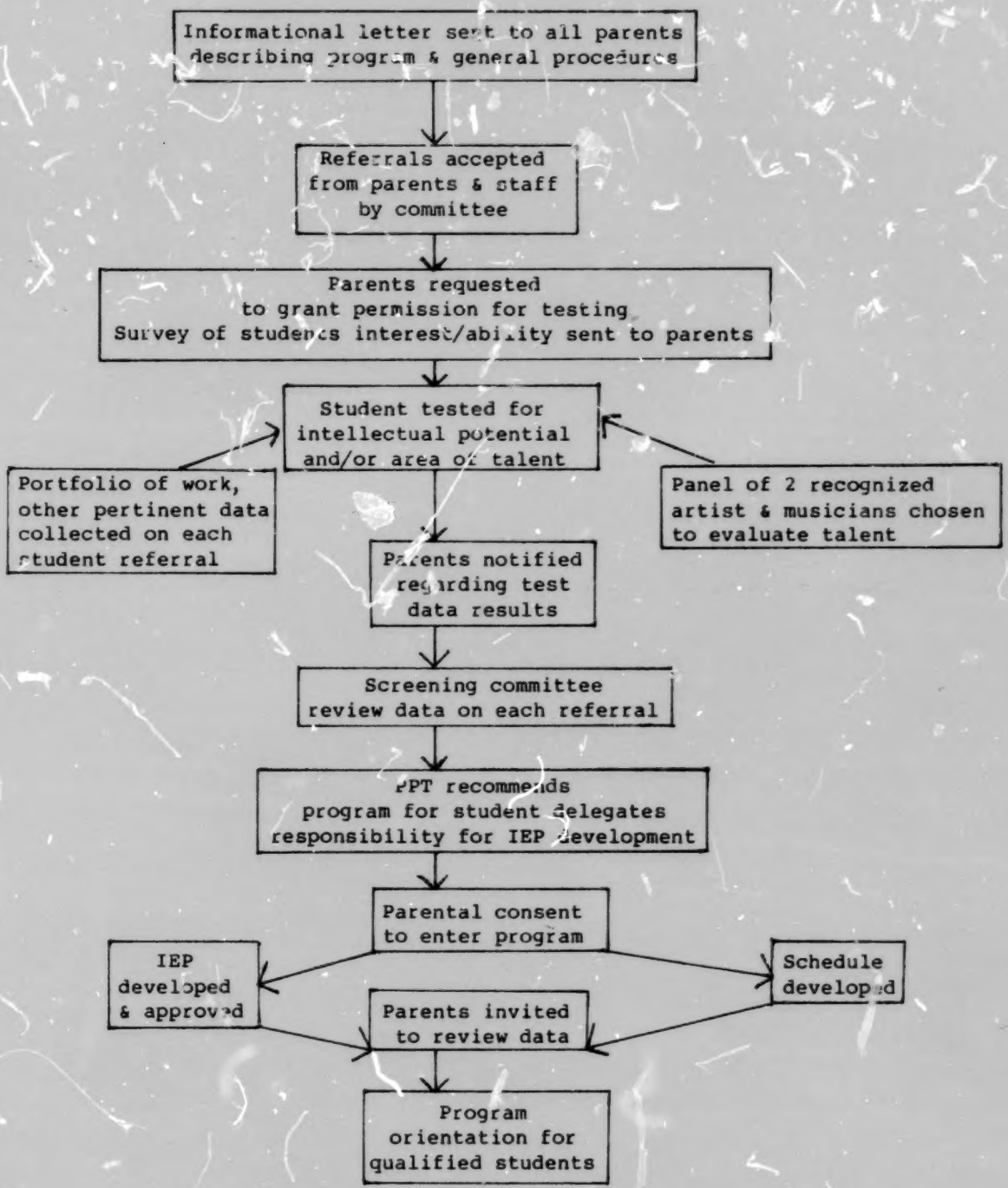
NUMBER OF POINTS _____

TEACHER REFERRALS _____

TOTAL NUMBER OF POINTS _____

The activities followed in the selection process from first referral to acceptance in the program are documented in the Flow Chart of Activities.

Flow Chart of Activities


Informational letter sent to all parents describing program & general procedures
Referrals accepted from parents & staff by committee
Parents requested to grant permission for testing
Survey of students interest/ability sent to parents
Student tested for intellectual potential and/or area of talent
Portfolio of work, other pertinent data collected on each student referral
Panel of 2 recognized artist & musicians chosen to evaluate talent
Parents notified regarding test data results
Screening committee review data on each referral
PPT recommends program for student delegates responsibility for IEP development
Parental consent to enter program
IEP developed & approved
Schedule developed
Parents invited to review data
Program orientation for qualified students

Teacher Nomination Form

Student's Name _____ Date _____

Grade _____ Age _____

Teacher making the referral _____

1. How long have you known the child? _____

_____

2. What makes this child seem special to you? _____

_____

_____

Check List: Check ( ) any of the following characteristics that you have observed to a great degree in the child's behavior in the classroom.

A. Learning Characteristics

1. Learns rapidly and easily _____
2. Reads above grade level _____
3. Has an unusually good memory _____
4. Has a large vocabulary _____

B. Motivational Characteristics

1. Has a long attention span _____
2. Works independently, shows initiative _____
3. Has many interests _____

C. Creativity Characteristics

1. Produces original products or ideas _____
2. Is curious, investigative _____
3. Has an excellent sense of humor _____

D. Special Talent

1. Has outstanding talent in a special area(s) such as

art _____
music _____
dramatics _____
other _____ Please specify

Parent's Description of Student

Student's Name_____Date_____

School_____Teacher_____

Grade_____

1. What are your child's special interests and hobbies? Please describe.

2. What are your child's reading interests (kinds of books he/she enjoys)?

3. Does he/she have any special problems or needs?

4. Does he/she have any special talents? Please describe.

5. What special opportunities has he/she had--trips, lessons, etc.?

6. What does your child prefer to do when he/she is alone?

7. How are his/her relationships with others?

This questionnaire was completed by: Father_____

Mother_____

Other_____

FINAL SCREENING
REPORT TO PARENTS

Dear Parents,

The results of testing of your child for the Gifted/Talented Program has been completed and compiled. This data has been examined by the school principal, the reading consultant, the guidance counselor, and the resource teacher. A scoring system was designed that enabled this team to make fair judgments on all children referred to the program.

Based on this system, your child's performance indicates the following:

( ) Qualified Eligible for Program _____ Talent

( ) Not Qualified _____ Talent

If your child did not qualify for the program this year, he/she may be again considered in future years. All test data is available for you to see in the CREST resource room.

It is important to remember that your child has special talents that have been recognized and should be encouraged.

_____ Supervising Principal

_____ Project Director

PARENT ACCEPTANCE FORM

Dear Parents,

We are pleased to notify you that your child _____ has been accepted into the Gifted/Talented Program at the _____ Elementary School.

We will need your permission before your child can be admitted into the program. Please sign the permission slip below and return it to the school as soon as possible.

I will be calling you soon to arrange an appointment to discuss your child and the program that will be provided this year.

Sincerely yours,

Project Director

I hereby give permission for my child _____ to participate in the Gifted/Talented Program at the _____ Elementary School for the 19___-___ school year.

_____
(Parent or Guardian)

How To Tell a Parent Their Child Is/Is Not Gifted In 12 Easy Steps

1. Look at the parent as a friend and possible advocate.

2. Never tell a parent their child isn't gifted unless you're sure that's what they want to hear. (Some parents are actually relieved to hear that their child is normal and average.)

3. Describe the program--even if the child doesn't make the program it's always good to have one more supporter. (There's nothing wrong with parents saying it's a great program and it should be provided for all children.)

4. Now, let the parent talk about their child. What makes the child special--interests--out-of-school experiences, etc. Provide a written form for the parent to complete.

5. Explain the identification procedure without describing the actual tests. Emphasize that children in the program have outstanding ability in at least one talent area.

6. Allow the parent to refer the child for the program and obtain permission for testing.

7. Advise the parent to speak to the child's classroom teacher.

8. After testing the child, notify the parent in writing whether or not he/she has been admitted to the program. Invite the parent in to see the test results.

9. Carefully interpret each test result, indicating what each score means in terms of average and above average ability. (Creativity tests and teacher-designed tests help parents realize that careful screening has taken place.)

10. Talk about the child as a real person, remembering some details of the child's behavior during testing. It is important to convey a personal interest in each child.

11. Offer advice and assistance if parent still has problems accepting the decision:
    a) Tell parents you will speak to the child's classroom and/or special teacher with the request that the talents in question be observed.
    b) Provide for a special audition in the child's talent area with a specialist on the staff or in the community.
    c) Allow the child to sit in on several sessions of activities and observe the child in comparison with other children of similar talents.
    d) Invite the parent to serve as a volunteer in the program.

12. Go back to Number 1--be sure you still have a friend.

CHAPTER III
Teaching Fish To Swim

Viewing my school aquarium each day reminds me of the needs of gifted students. The fish in the salt water aquarium were collected along the Connecticut shore by ocean ecology students, carefully deposited in pails, put on the bus for the hour-long ride to school, and painstakingly placed one-by-one into the newly established salt water aquarium.

In the beginning we had a variety of species--blue and green crabs, spider fish, flatfish, needlefish, rock bass, shrimp, kilifish, shiners. After a few days species would either disappear or float to the top, unable to withstand the new environment. After a few months only shiners, kilifish, and one blue crab remained.

Keeping a salt water aquarium is not easy.

Gifted children also need the proper environment to survive. Just as there are many species of fish with different needs, there are many diverse children in our talent pools. If we remove children from their natural habitat, the regular classroom, they will need the proper environment to survive. The waters of our special classrooms should be clear, cool, deep, non-polluted, and have access to the open sea of new knowledge. Food should be rich with nutrients of challenging experiences. They should be protected from the predators of boredom and inertia.

Teaching fish to swim in this environment would be no great task. Our duty as gifted educators is to prepare these fish to take the plunge into the new unexplored seas of their minds. Individualized instruction at an early age provides the skills, acceleration provides the momentum, differentiated curriculum provides the environment.

The sooner the fish enter the pool, the better.

Providing an enriched environment of challenging experiences in the arts requires preliminary planning. All areas of the curriculum should be enriched to meet the diverse interests of the students. The curriculum model is based on school objectives in the arts and directly related to the screening instruments used. This can be seen in the following table.

TABLE III-1

School Arts Objectives and Activities

Creative Art	School Arts Objectives	Screening Instruments	CREST Activity
Art	Learning basic skills in drawing (art objective #4)	Working creatively with drawing	Drawing
	Introduction to painting (art objective #5)	Working creatively with drawing	Water Color Painting
	Development of sense of space (art objective #3)	Creative Manipulation of Material	Handbuilt pottery
	Experience in 3-dimensional construction (art objective #7)	Creative Manipulation of Material	Pottery wheel work
Music	Awareness of rhythmic patterns (music objective #1)	Thinking Creatively with sounds	Rhythmic Improvisations
	Creative musical expression (music objective #7)	Thinking Creatively with sounds	Electronic Music
	Understanding Harmony (music objective #3)	Gordon Musical Aptitude Test	Organ Ensemble Music
	Knowledge of musical composition (music objective #4)	Gordon Musical Aptitude Test	Music Composition
	Performing Music (music objective #6)	Gordon Musical Aptitude Test	Folk Singing
Dance	Movement exploration (physical education objective #2)	Dance Motor Skills	Modern Dance
	Opportunities for self-expression and problem-solving (physical education objective #8)	Creative Dance Skills	Dance Choreography
Drama	Interpreting literature through creative drama & pantomime (language arts objective #7)	Drama Assessment Inventory	Creative Drama Puppetry
	Effective oral communication (language arts objective #2)	Creative storytelling and use of props	Storytelling Play Production

Differentiated Curriculum

The gifted curriculum concentrates on the creative process and involves the development of openness, elaboration, originality, self-expression, and task commitment. Activities selected generally are not provided in the regular school curriculum. They are based on children's interests, talents, and needs as determined by the use of pupil interest inventories and interviews, as well as by parent surveys and teacher judgment.

The curriculum is designed to enrich and broaden children's experiences in their specific areas of giftedness and talent. Children are encouraged to attempt new and challenging activities to stimulate both the cognitive and affective parts of the brain. Using the disciplines of various art forms, a child's intellectual abilities are challenged through actual experiences. The children learn through these direct experiences rather than through lectures or reading alone, thus allowing their creativity to emerge.

The curriculum model is based on Dr. Joseph Renzulli's Enrichment Triad Model which emphasizes the need for gifted children to learn to behave like professionals in the real world. Many opportunities are provided in the program for children to interact with professional artists, musicians, scientists, historians, poets, writers, dancers, etc., in individual and group meetings. These talented resource people provide models of behavior and inspire the children to make full use of their creative thinking processes.

The resource teacher, together with the community resource people, design the curriculum each year based on the Enrichment Triad Model. Ten-week minicourses are developed that teach skills and involve a creative individual or group end-product. Courses planned include the following:

<u>Art</u>
Calligraphy
Drawing
Painting
Pottery
Printmaking

<u>Independent Studies</u>
Book-writing
Library research
Media production

<u>Foreign Languages</u>
German

<u>Language Arts</u>
Creative communication
Drama
Poetry
Puppetry
Storytelling

<u>Math</u>
Computer science
Math Lab

<u>Music</u>
Electronic music
Folk Singing
Music composition
Organ ensemble music

<u>Physical Education</u>
Creative movement
Modern dance
Fitness

<u>Science</u>
Botany
Ecology

<u>Social Studies</u>
Career Education
Community studies
Genealogy

In addition to these courses, pupils are encouraged to present an individual project based on their interest and knowledge. These projects require research using a variety of sources: interviews, observations, TV and radio, movies, etc. Their final efforts show synthesis of intellectual and creative thought, creative use of media, and examples of skills learned in activities.

Teaching Strategies

The teaching strategies for the program are directly related to the goals of the Enrichment Triad Model with major emphasis placed on creative products. They are described below under the headings of Type I, Type II, and Type III enrichment activities.

Type I Enrichment: General Exploratory Activities

Activities selected by the resource teachers are chosen to motivate children in the subject to be taught. These may include demonstrations by artists or musicians in their area of talent: dance, music, folksinging, mime, storytelling, poetry, puppetry, etc. Actual attendance at live performances of plays, musical groups, ballet rehearsals, puppet shows, etc., may also be planned.

Interest development centers in the resource room are also helpful in initiating interest in special topics. They include displays of books, records, filmstrips, photographs, artifacts, maps, and graphs. Movies, slides, videotapes, and filmstrips can also be used.

Enrichment excursions to libraries, museums, art centers, historic areas, and nature centers are planned by the resource teacher and include pre-visits to the facilities to determine appropriate activities to challenge gifted students. Trips are scheduled for groups of children depending on their interest, and are based on their ability to actively explore a new environment, examine artifacts and natural phenomena, and investigate a special topic in depth. Many Type II and III activities are initiated at these specially selected resource sites and are directly related to each child's educational goals.

Individual meetings are also planned with special resource people in the community (doctors, historians, scientists, farmers, etc.) as children explore their independent projects.

Type II Enrichment: Group Training Activities

A major part of the time in mini-courses is devoted to building the skills needed to eventually create an original individual or group project. Techniques in clay building, music composition, drawing, puppetry, modern dance, etc., are taught by professional artists. Biologists, botanists, scientists and science teachers explain the scientific method and actively involve the children in observation,

classification, and interpretation of phenomena. The resource teacher covers social studies topics, inquiry skills, book writing, library research and media production.

Research skills are taught individually or in small groups to prepare the children for their role as independent investigators. Trips to school, local, university, and state libraries are planned for children to research their independent studies. Back at school, children are helped to interpret and organize the information they have collected.

Creative behavior and problem-solving skills are fostered throughout the training activities as children work creatively as puppeteers, actors, artists, storytellers, poets, scientists, historians, music composers, photographers, etc. Group activities such as brainstorming, group discussions, decision making, and self awareness help children value ideas and opinions of others as well as to defend their own thinking.

Children also learn to judge their own work by critiquing their own art products, listening to taped recordings of their musical performances, and viewing their drama and dance productions on videotape.

Type III Enrichment: Individual and Small Group Investigations of Real Problems

Due to the variety and intensity of the Type I and II experiences, many children will be motivated to pursue a special topic in depth or participate in a creative group presentation. Once the children develop skills and increased self-confidence, they are encouraged to share their knowledge with their classmates in individual and group projects. They then become creative producers themselves! Academically gifted students research a self-chosen topic, prepare a presentation, choose an audience, and plan a follow-up activity in the classroom.

Methods chosen for independent presentations include writing original stories, plays, or poems, creating bulletin board displays, designing learning centers for classroom use, preparing an original research paper, conducting a science experiment, preparing a filmstrip, narrating a tape with slides, producing an animated movie, cooking a gourmet meal, performing magic tricks, storytelling for a special story hour, etc. The ideas for projects are limited only by the child's knowledge and imagination.

Group presentations involve special performances in dance productions, drama presentations, puppet performances, art shows, craft demonstrations, photography exhibits, and musical performances. The director is instrumental in locating appropriate audiences for the children to enable them to exhibit and share their many talents. This recognition is extremely important for gifted children so they know that their talents and efforts are valued.

Goals and Objectives

Type I Enrichment

1. Exposure to the arts using in-school and out-of-school experiences that include visiting artists, demonstrations, exhibits, and performances to broaden children's cultural experiences.

2. Participation in directed activities at science centers, museums, libraries, and community resources to stimulate interest in investigations of specific topics.

3. Attendance at special student performances and displays of pottery, drawings, student-made books, filmstrips, slide presentations, bulletin boards.

Type II Enrichment

1. On-going instruction in advanced techniques by experts and professionals in the arts to expand students' talents.

2. Experience in the use of a variety of media, materials, and methods to encourage creative problem solving.

3. Training and coaching in communication skills to enhance students' abilities in oral and written language.

4. Skill building in research techniques and reporting to develop self-direction and independence.

Type III Enrichment

1. Exhibition of children's projects in special displays and shows in schools, libraries, and community centers.

2. Scheduling special performances in dance, music, and drama for school and community groups.

3. Composing original stories, poems, plays, and songs suitable for publication or performances.

4. Presentations of reports and projects in the regular classroom or library to demonstrate results of independent investigations and study.

Type I Enrichment
Exposure to the Arts

- Visiting artists
- Performances
- Demonstrations
- Art galleries
- Theaters
- Craft shows
- Museums
- Concerts
- Movies.....

Type II Enrichment
Skill Development

- Drawing
- Claybuilding
- Modern dance
- Creative drama
- Storytelling
- Music composition
- Folk singing
- Creative writing.....

Type II Enrichment
Creative Products and Performances

- Art displays
- Story hours
- Dance performances
- Talent shows
- Drama presentations
- Poetry readings
- Recitals
- Videotapes.....

FIGURE III-1. Creative Arts Enrichment Triad Model.

TABLE III-2

Comparison of Arts Experiences in the Elementary School Arts Program and the Enrichment Program

Activities	Elementary School Arts Program	CREST Enrichment Program
Type I Exposure to the arts	1. In-school arts experiences. 2. Visiting artists in the classroom. 3. Field trips to museums, theaters, musical performances.	1. Both in-school and out-of-school arts experiences. 2. On-going instruction from professional artists, musicians, dramatists, dancers, poets, etc. 3. Directed activities at museums, visits backstage at theaters, TV studios, music labs, attendance at dance rehearsals, puppet demonstrations.
Type II Skill Development	1. Skill building in basic skills by classroom teachers. 2. Creative expression in the arts. 3. Recognition & encouragement of potential/demonstrated talent by special teachers. 4. Developing social skills in school group situations.	1. Advanced techniques taught by experts or professionals in the arts. 2. Creative problem solving using a variety of media and methods. 3. Recognition & encouragement of talent in the arts by creative artists. 4. Social awareness using resource persons and places in the community.
Type III Creative products and performances	1. Display of work and scheduling of special performances within the school.	1. Exhibiting children's projects and scheduling special performances in school and the community. 2. Publication of children's work. 3. Videotaping of children's performances. 4. Student demonstrations in the classroom. 5. Use of media for special presentations (slides, tapes, photos, filmstrips, movies).

One last look at the model reveals how the regular school arts program is expanded using the enrichment model. Table III-2 clarifies the differences between the two programs and helps to answer the question, "Why isn't it good for all students?"

CHAPTER IV
Is Your Pull-Out Program Becoming a Tug-of-War

Competing for gifted children's time is the latest struggle in gifted programming. Everybody wants them--the art and music specialists, the classroom teacher, the resource teacher. Students are pulled in all directions. And parents want what is best for their child.

Pull-out programs are in danger of taking a back seat if they are viewed as "frill" activities to keep gifted children busy after all their "more important" work is done. These pitfalls can be avoided if students are carefully screened and individualized programs are planned that demonstrate the students' need for special education as part of their total program.

There are many reasons why a student should have special activities. If none can be found, the child does not belong in a pull-out program. Maybe extra dance, music, or art lessons after school or on Saturdays is the answer. Be sure each student's program can be justified using interest inventories, parent and student questionnaires, classroom teacher input, and screening instruments. These decisions are crucial to the success of the program. The planned enrichment activity has to take precedence over other offerings in the curriculum. Careful planning can make these decisions easier and limit conflicts.

Management Plan

The first year of a program is the most important. The following pages explain the first year of operation of the CREST program from September 1977 to June 1978. Considerable time was spent designing criteria for identification using a broad definition of giftedness that included academic ability, creative aptitude and talent in the visual and performing arts. (See Part A,B,C of Management Time Line, p. 31.)

Important to the success of the project were informational meetings for staff, especially members of the gifted school committee and teachers directly involved with screening and placement. Dissemination of information to the public through local newspapers, school newsletters, parent meetings and open houses were carried out during the first year. (Part E, Time Line.)

Inservice meetings to provide teachers with identification skills were planned as soon as possible. (Part G, Time Line.) The first year, 100 referrals were received. Screening instruments were designed based on talents identified by the classroom teachers in art, music, drama, dance, and creative writing. Administering and scoring of tests was done by the resource teacher with the assistance of the art and music teachers, the reading department, and the guidance counselor. (Part D, Time Line.)

Initial screening was very time consuming due to the large number of referrals, but in succeeding years no more than 30 students were referred per year. Be sure to allow sufficient time for the screening and selection process. The first part of September is the best time, before students settle into the school routine.

Other areas of concern include developing a resource room, and scheduling activities using resource people and places in the community. (Part F, I, Time Line.) Scheduling of students began in January of the first year (Part J, Time Line), and in October of each year thereafter. The program director should allow time for school visitations and gifted meetings (Part K, Time Line). And last, but not least, it is important to conduct a yearly evaluation. (Part L, Time Line.)

Administrative Design

The program is organized for group instructional activities and independent studies in the resource room. Pupils are released from their classrooms on a regular schedule several times a week for classes taught by resource persons and the resource teacher.

Materials and equipment purchased for the resource room are highly motivating for the students and include a pottery wheel, kiln, multi-track tape player, microphones, computer, aquarium, organs, cameras, cassette tape players, creativity training materials, art supplies, learning kits, independent research kits, slide/tape projector, puppet stage, and math lab materials.

Space is provided for clay work, paintings, records, and storage of equipment and materials. Children also utilize other school equipment and materials as needed. Other facilities such as the school gymnasiums, regular classrooms, darkroom, school and town libraries, community center, and churches are used for workshops, special activities, performances, videotaping, and to display creative products. Lack of school space has made these adjustments necessary, but has not created any great hardship for the program.

Out-of-school experiences are planned on the average of twice a month by the resource teachers to enrich the science, language arts, social studies, art, and music curriculums. Children working on independent studies and small group projects visit historic areas, farms, greenhouses, libraries, hospitals, studios, and town office buildings.

Articulation and Coordination

Articulation for the program is provided by the superintendent, program director, principals, and instructional staff through in-service workshops, staff meetings, and individual conferences held among the directors, resource staff, and teachers.

Parent meetings are held bi-monthly to inform as well as to share creative products and performances. Letters are sent to parents as needs arise to clarify program goals and objectives. Parent/teacher conferences are held twice a year. A parent advisory council meets bi-monthly with the project director to share concerns about the program.

The local Board of Education is kept informed of the progress of the program at their regularly scheduled meetings. The project is presented each year at an open meeting.

The program is coordinated within the school by an on-going cooperative effort of pupils, teachers, and resource staff. The resource teacher plans individual schedules for each child on a weekly basis. The classroom teacher adjusts each child's instructional schedule to allow for full participation in CREST activities. No child is excluded from the program because of scheduling conflicts.

In the primary grades the classroom teachers take responsibility for sending the students to the resource room. Children in grades 4-6 keep their own schedules and assume responsibility for attending the CREST sessions. A monthly calendar of CREST activities is distributed to all classroom teachers to help them adjust their weekly lesson plans.

Amount of Time Spent by Pupils in Program

The time children are scheduled for enrichment activities is dependent on their interests, talents, and ability to cope with regular classroom work. Since outside resource people need to be assigned a specific time each week to work in the program, pupils' schedules are sometimes irregular and have to be flexible to allow for their full participation in assigned CREST activities. This may involve rescheduling of other school instruction, but since the workshops only run for 10-week periods, this places no great hardship on the child's participation in the regular school curriculum.

Special consideration is given to children who are not high academic achievers in all subject areas. In cases where children are falling behind, the resource teacher is informed and special arrangements for extra in-school instruction are made. In some cases children may have to be dropped from an activity when it seriously interferes with achievement in school subjects.

Most children, however, adapt easily to the scheduling and are committed early to their responsibilities in CREST and the regular classroom. Time commitments of one to two hours for kindergarten through fourth grade children, and three to five hours for fifth and sixth grade children have been found to be appropriate for activities offered.

Instructional meetings are held for sixty-minute sessions, group meetings are planned for thirty-minute sessions, and individual

conferences are scheduled for fifteen-minute sessions. Time has to be extended for group performances, presentation of independent projects, and for study trips. The average total hours of in-school and out-of-school activities equals twenty hours per week.

Professional Staff

Selection of professional staff to work with the students is an important consideration. Since teachers of the gifted cannot be experts in all fields, use of resource people in the community is a viable alternative. To find community mentors, a school-wide letter was sent calling for volunteers. Artists and musicians were contacted in the local area. Resource people were selected who had previous teaching experience. Several volunteers were trained by the resource teacher.

Special Educational Consultative Services

Professional persons were consulted from the State Department of Education, Educational Center for the Arts, nearby universities, and the State Clearinghouse for the Gifted. Since there are few elementary gifted programs to serve as models for the project, considerable time and effort was expended in the identification process, program development, and implementation.

Initially, musicians and artists were needed to evaluate outstanding art and music talent. As the program expanded, other experts were needed to serve as judges of talent: drama, dance, creative writing. Community volunteers with specialties in art, music, and dance offered valuable advice. The school superintendent, principal, psychologist, guidance counselor, reading consultant as well as special teachers continually contributed ideas and suggestions to the project.

The paid services of consultants in evaluation and test design were also used to meet the requirements of Title IVC funding. Also paid workshop leaders were required for inservice programs on the special needs of gifted children in the classroom.

MANAGEMENT TIME LINE--September to June

Process	Methods	Total Hours & Dates
A. Consult specialists to assist in developing an identification model using the broad definition of giftedness.	Specialists were contacted from the State Department of Education, Educational Center for the Arts, the University of Connecticut, Eastern Connecticut State College, and 10 schools with gifted programs.	35 Sept. to Dec.
B. Investigate background information in the literature.	Resource teacher to read materials in journals, bulletins, manuals, and enroll in courses for the gifted on identification and curriculum design at the University of Connecticut.	50 Sept. to May
C. Design criteria for talent identification in the arts.	Form a Gifted School Committee to meet regularly during first 3 months. Appoint a 3-member team in each talent area to judge work and design tests.	30 Sept. to Dec.
D. Administer and score tests using standardized and teacher designed instruments.	The resource teacher and staff administered and scored tests of 100 referrals (25% of the school population) using teacher and parent nominations.	155 Oct. to Dec.
E. Disseminate information to parents, teachers, regional centers, colleges, newspapers.	Conferences and meetings with parents, teachers, and administrators to explain program design. Formation of a Parent Advisory Council to meet bimonthly. Schedule parent informational meetings and an open house. Design an informational brochure and notify public newspapers to circulate information.	60 Sept. to June
F. Develop a resource room equipped with materials suitable for gifted/talented children.	Materials and equipment were ordered as specified in the budget (pottery wheel, kiln, 3 Wurlitzer organs, resource kits, creativity books, and activities).	15 Sept. to Dec.

(Continued)

MANAGEMENT TIME LINE (continued)

Process	Methods	Total Hours & Dates
G. Plan teacher in-service for team members and total staff.	Five workshops were conducted: Scoring of Torrance Tests of Creative Thinking; Identifying Gifted and Talented Children; Activities for the Gifted; Building Curriculum Activities for the Gifted; and Creativity Training for Teachers by specialists from Educational Center for the Arts, University of Connecticut, and State Department of Education.	15 Oct. to
H. Develop design for program implementation.	Meetings with administrators, teachers, and specialists for input and approval.	25 Sept. to Jan.
I. Selection of resource people and places in the community for developing curriculum.	Contacted talented people in arts and sciences and arranged field trips to museums, science centers, and resource sites.	25 Sept. to May
J. Scheduling of activities for selected students.	Type I, II, and III activities were planned using the Enrichment Triad Model that includes resource room activities, trips, and children's presentations and performances.	125 Jan. to
K. Attendance at meetings and school visitations.	The project director attended Title IVC meetings, conferences, inservice at regional centers, and TAG meetings as well as visiting several area schools with gifted programs.	80 Oct. to May
L. Evaluation of the program.	Evaluation consultants from Title IVC, SDE, University of Connecticut, and Educational Center for the Arts assisted in the evaluation process, using posttesting of students in creativity and school attitude, tape recordings of students, parent-teacher-student surveys, and evaluation by resource people.	140 Jan. to June

Professional Staff Qualifications

Resource Teacher

The program requires the services of a certified teacher for the gifted and talented who will also direct the program planning.

Experience Needed

1. A minimum of three years of successful teaching experience.
2. A minimum of three courses at the university level in the education of gifted and talented children.
3. Demonstrated ability to organize and plan for individual children.
4. Competence in planning outside school programs with resource persons.
5. Ability to monitor and evaluate children's performance.
6. Ability to relate with classroom teachers as a resource person.
7. Knowledge of special education planning and placement.

Duties Expected

1. Participate in initial screening and testing.
2. Plan individual pupil programs.
3. Determine appropriate equipment and supplies to order.
4. Conduct resource room independent activities.
5. Be a resource to classroom teachers.

Project Staff

Special teachers, regular classroom teachers, the reading consultant, and the guidance counselor devote part of their time to the program. They attend workshops, meetings, inservice training, and serve in the following capacities:

1. Work cooperatively with the resource teacher and consultants to design criteria for identification.
2. Administer and evaluate tests used in the screening process.
3. Serve as consultants in program design and judge creative products and performances.

Resource Staff

Persons outside the school community who are talented in the creative arts are hired to participate in the program for ten-week workshops. They include professional musicians, artists, dancers, puppeteers, and photographers from local theaters, universities, art councils, studios, and performing groups.

Experience Needed

1. A minimum of two years' experience working with children in a school or community setting.
2. Ability to plan innovative programs in their area of expertise as well as to evaluate individual pupil progress and growth.
3. Professional qualifications that include demonstrated ability, professional training, and education needed to be experts in their fields.

Duties Expected

1. Plan a five to ten week program for groups of talented children that include introductory activities and skill building.
2. Encourage children to develop and use creative thinking and problem-solving throughout the program activities.
3. Arrange an individual or group project or performance to be shared with the school, parents and/or community that demonstrates the children's unique talents and abilities.

CHAPTER V
Look Ma, I'm Dancing

While trying to do a Type III
Students wonder what they'll try to be
A dancer, an actor
Real talent's a factor
To perform with great versatility

The thrill of performing for school or community audiences is a goal for many students. From a bit part in a play to choreographing a dance piece, students are challenged to perform in individual or group presentations. The rise in self-esteem and confidence after performing in the arts cannot be measured by tests, but is the hidden benefit of the program. It is the ultimate reward for creative effort.

This chapter contains models of instruction in the arts based on the Enrichment Triad Model and designed by resource people in dance, creative drama, folk music, creative writing, and calligraphy. The course contents include the philosophy, goals, examples of exercises, and culminating activities. The artists have no problem relating their ideas to the teaching model which is geared to a Type III activity. Examples of Type III activities are:

Modern dance show	Tour of six area schools
Organic storytelling	Performance for story hours at local library
Puppet shows	In-school performance for K-4 audiences
Folk song research	Tape presented to Archive of Folk Song, Washington, D.C.
Poetry book	Publication of "Metamorphoses," a collection of poems and drawings
Drama performance	"Really Rosie" tour of three schools and Talent Night
Carnival	Annual fund raising event organized by students
Art displays	Art work displayed at town library, bank, town hall, and shopping center
Mural	Original "Mural of Lebanon" painted in elementary school hall

Dance Program

Two classes: K-3 and 4-6. One hour per week for 10 weeks (or longer if funds permit). Type of dance to be taught: modern (creative) dance.

Philosophy: Although dance as an art form has grown steadily in popularity over the last 10 years, it has yet to make any substantial inroads into the elementary curriculum. As with the other arts and "special" areas this is due in part to lack of funds, but it is also because good dance specialists are not readily available. At the elementary level, not only is it important to nurture an appreciation of dance as an art form, but dance must be approached as the one form of learning in which a child may express both the mental and physical self in unity, in a non-competitive situation. Modern dance is the best means to this end, as it is more free in approach and interpretation than ballet or tap dancing.

Goals: At the end of the course the child should feel more at ease with his or her own body--its strengths and limitations, and feel secure in the personal expression of thoughts, ideas, feelings as communicated through the body as an instrument. A certain degree of physical proficiency such as increased flexibility, coordination, awareness of rhythm, and general body strength and agility should be accomplished. The child should see dance, not as something removed from "real" life, but as an integral part of it.

Methods: Each class has two "parts." The first part consists of physical exercises, both axial and locomotor, designed to increase physical competency and general body awareness. Using live piano accompaniment, the students learn to move to various rhythms, count beats of music while moving, and develop a "movement" memory which can be used to build more complicated movement phrases.

The second part of each class consists of creative "exercises"...or using dance to communicate feelings and events.

Outline

1. Movement and decision
   - Use of space
   - Symmetry vs. asymmetry
   - Size of movement
   - Shapes of body...and bodies

2. Movement and rhythm
   - Speed of movement
   - Even rhythm of movement vs. uneven
   - Syncopation
   - Making rhythmic sounds while moving
   - Counting beats

3. Movement and words
   - Poetry (haikus are excellent)
   - Sounds
   - Recipes
   - Ad slogans and jingles

4. Movement and emctions
   - Natural body emotional postures developed into dance
   - Feelings expressed through movement

5. Dynamics

6. Textures and colors as motivation for movement

7. Use of stage space

8. Use of music as accompaniment

The children are given problems to solve related to the above areas. Although improvization could be used at times as a means of "finding" movement ideas, they are asked to set their ideas as short dance pieces to be presented to the class. Many of the pieces from this part of the class are presented in various school classrooms, for school assemblies, and perhaps, if the class so desires, in a final presentation.

Developed by Nancy C. Baldwin
Dance Teacher

Creative Dramatics Program

One session per week, K-6, for 10 weeks. Children move in a progression from simple pantomime activities to the complexities of playmaking. The exploration of pantomime, sensory awareness, concentration, dialogue, characterization and improvisation, culminate in the children's own production.

The methods and techniques of theatre are used informally with a focus on the process. It gives children direct experience rather than second hand information. The total child is involved in thought, feeling, creative imagination, physical movement, and vocalization. The purpose is the development of the child's creative personality through the discipline of an art form.

Material for dramatic play comes out of children's literature in stories and poems, history, contemporary life, or from their own imaginations. The techniques are: pantomime, sensory awareness, concentration and imagination exercises, characterization and improvisation, dialogue activities, creative movement, story and poetry dramatizations, and theatre games. Music and pictures are often used to set the mood. These strategies are developed in many ways, the children often working with several techniques simultaneously.

Participation in the Dramatics Program strengthens:

- Verbal and non-verbal expression;
- Empathy toward others;
- Creative imagination;
- Self-expression (a controlled outlet);
- Self-confidence;
- Intellectual abilities as concepts and ideas are crystallized through actual experiences;
- Social abilities through group work;
- The appreciation of art and the development of aesthetic values;
- Listening and observational skills as well as increasing the attention span.

Outline

1. Pantomime using children's ideas
   Use of the five senses
   Concentration

2. Further pantomime, sensory, and concentration exercises
   Beginning dialogue

3. Further dialogue activities
   Beginning characterization

4. Characterization and improvisation

5. Story dramatization

6. Story dramatization continued

7. Selection by players of desired production
   Introduction to plot, theme, character, language, and spectacle

8. Exploration of above elements dramatically in relation to production

9. Rehearsal

10. Sharing of production with appropriate audience of the same age level

Developed by Jane B. McBrayer

Folk Music

One class per week, grades K-6, for 10 weeks.

Folk music communicates "a particular quality of a land and the life of its people" (Alan Lomax). Folk songs allow us to see the hearts and minds of a people. We can then understand something about what a different culture is like or, on the other hand, that there are universal attitudes and feelings. During the first five weeks of the folk music course, the children listen to many folk songs, mainly from America and the British Isles, discuss the meanings of the songs, and learn to sing and to play them on various folk instruments.

During the second half of the course, students write their own folk songs, actively continuing the folk tradition. Pete Seeger says that folk music "is a process, an age old process of ordinary people making their own music, reshaping old traditions to fit new situations."

The children tape record themselves throughout the ten week period and, at the conclusion of the course, they perform their original folk songs.

Outline

1. Discuss what is a folk song? Use guitar for sing-along examples of American folk songs from the past two hundred years.

2. More exposure to folk songs, this time using the Appalacian dulcimer and banjo. Students improvise on dulcimer. As a group we write new verses to old songs.

3. More singing together with the autoharp. Students use autoharp and try some duets.

4. Irish, Scottish, and English folk songs using the penny (tin) whistle and bodhran (Irish traditional goat skin drum). Students experiment with bodhran.

5. Songs with a common story or message that span different cultures.

6. Students are given several different tunes, then make up their own lyrics and decide what intrument should be used.

7. Students compose original music and lyrics.

8. Make a tape recording and a book of original compositions with illustrations.

9. Performance.

Developed by Ann Shapiro-Morse

Creative Writing

Writing poetry helps develop the habit of observation, accurate reporting and the use of effective language. It increases awareness and in all the senses, and quickens the imagination and creativeness of expression. It promotes thinking--because communicating clearly first requires thinking clearly.

Classes begin with exercises in "seeing," in imagination, in word use, and in thinking. Then group poems are put together with students working together to produce a poem. Classes end with students writing their own poems--generally on a subject of their own choosing.

Assignments involve cinquains, haiku, rhyming poems, meter, and free form. Free form poems are most frequent since they allow the most freedom of expression. Rigid forms and required rhyming both tend to thwart clarity.

Outline

1. What is writing? Its purposes? What kinds are there? What are the writers' tools? Their subject matter? Communication theme. Test for writing talent, word skills.

2. Review. Observation theme. Distribute and go over "Guides for Creative Writing." Add guide for format or sequence of stories. Writing assignment on myth, first reading "Mountain Peaks."

3. Review; especially "Guides." Have children read their work from lesson 2 and check them vs. "Guides." Craftsmanship theme. Exercise in describing words. Writing assignment: new story or complete rewrite of lesson 2 story.

4. New subject: poetry, review "Guides" for what is similar in stories and poems? Different? Where do you get subject matter for poems? Simple formula for writing poems. Read poems for "seeing" and "feeling." Pantomime exercises on feelings. Do cinquains, T-frames, combos for editing theme.

5. Review cinquains and T-frames. Introduce free form and "I Am" poems. Introduce haiku and assign a copy-cat haiku. Lesson to concentrate on actual writing.

6. Word-picture theme. Workshop at a museum with focus on free form, "I Am" poems and haiku. Review haiku characteristics. Read and distribute Mayan poem. Subject for writing is to be something suggested by the Mayan show.

7. Review word-picture theme. Explain the yourself theme: the poem is you. Quality theme: both idea and craftsmanship, selected for "awareness." Assign writing awareness, "you" poems.

8. Work session: combos, add-a-lines, individual poems. Reading and critiquing by the students. Editing theme.

9. Editing exercise with add-a-lines. Individual poems: assign treatment of one (the same) subject in three poem forms--cinquain, free form, haiku. Students trade poems for reading in class: the critical or editing ear theme. Five minute isolation exercise in free writing (non-stop; anything goes); then with subject chosen from that listing, repeat 3-poem assignment with any choice of different poem forms. Tape record.

10. Practicing theme. Free writing exercise with concentration on the senses and use of describing words for them. Assignment: choose a topic from free writing list for a cinquain, a new topic for a free form poem and a third topic for a haiku.

11. Exercises: use postcard "props" as basis for individual poems and as preparation for writing at the Yale Art Gallery; use "This is just to say" for copy-cat poems.

    Special class project: a two-team layout for a movie on the program. One team equals writers who develop themes and sequences. Other team equals camera people who develop shots, close-ups, and sound effects. Work sheets become the idea files. Final step is collaboration of teams to coordinate ideas into the script.

12. Workshop at an art gallery. Intellectual observation theme; thinking develops comparisons and contrasts which lead to perspective. Exercise: combos. Individual work, stories or poems, on themes suggested by the exhibits.

13. Work session. Exercises: combos and assigned titles for individual poems to stimulate recall of experiences at the gallery. Remind students that good, carefully written poems are needed for a school publication. Tape record poems so children can hear their own creations. Read and distribute "Exposures for choral reading on Talent Night. Get students' reactions and editing suggestions.

14. Workshop at an historic site. Children write and then read stories or poems on ideas suggested by the visit. Rehearse "Exposures" and get students' further editing.

15. Work session. Exercises and poems on sensory perceptions. Children to read their selections for presentation on Talent Night. Tape record and playback so they can hear what might be improved. Rehearse "Exposures" again and listen to tape for effect, speed, emphasis, loudness. Are there suggestions?

16. Exercises and individual poems. Review of poems selected for Talent Night. Rehearse with tape recorder. Rehearse "Exposures" again.

Developed by Jo Bingham Disco

Calligraphy

Ten week course--1 hour class for grades 4, 5, 6; total pupils 10. Instruction will be given in the method of beginning calligraphy--basic italic lettering, with emphasis on Chancery Cursive Script including good design principles and creative use of calligraphic alphabet design. Pupils will be instructed to develop a mastery of the technical skills of Cancery Cursive Script through specific exercises and demonstrations. Creating individual calligraphy projects will be a requirement. Pupils will be taught to develop preciseness and they will be aided in a critical approach and self-evaluation.

Includes:

- o Description of calligraphy with examples;
- o Instruction in materials needed, proper methods for work through practice, and exercises of lower case and upper case letters in Chancery Cursive; use of skills in pupils' own handwriting;
- o Planning and design of calligraphy projects--with creative approach encouraged; selecting two or more methods: signs, posters, quotations, cards, invitations, or other ideas;
- o Aid in criticism, self-evaluation of individual works.

Pupils learn to appreciate the beauty of well designed lettering and to be able to creatively use their knowledge and experience in their own writing.

Outline

1. Description of calligraphy--from Greek.
2. Cancery Cursive explanation--examples, materials, possible materials, proper posture, holding pen, exercises for loosening up, slant, lining paper for work.
3. Lower case letters--practice l, t, r, n, m, i, h, b, k, j, p; ascenders and descenders.
4. Lower case letters--u, y, v, w, s, c, o, d, e, a, g, q, f, x; discuss pupils' examples individually.
5. Joining letters--spacing, design emphasis..
6. Upper case letters and creating one's own style.
7. Practice of all letters in Chancery Cursive Style and individual styles.
8. Planning calligraphy projects involving two different selections--sign, poster, quotation, card, invitation, or other idea.

9. Work on calligraphy projects for completion.

10. Self-evaluation of both projects and using methods of calligraphy in own handwriting.

Developed by Anne Moore

TABLE V-1

SCHEDULE OF ACTIVITIES

Type of Activity	Presentor	Number of Sessions	Educational Objective	Children Participating
Art Drawing	Kathy Chesmer, Visual Artist	12 weeks (2 hours)	Sketching using pencil and charcoal composition and design techniques	Art Students Grades 1-6 Beginning - 8 Advanced - 10
Pottery	Reata Overman, Potter	10 weeks (2 hours)	Handbuilding with clay Pinch pat (pellets, stamps, cylinders, rolling) Glazing; Design principles	Art Students Grades 1-6 Beginning - 8 Advanced - 8
Pottery	Dixie Lee Handfield, Potter	5 weeks (1 hour)	Clay on the pottery wheel	Advanced Art Students Grades 5 & 6 - 6
Filmmaking	Nancy Dumais, Art Teacher	15 weeks (1 hour)	Film production (story boards, filming, editing, sound)	Photography Students Grade 6 - 5
Language Arts Drama	John Benedetto, Dramatist	10 weeks (1 hour)	Theater improvisations; Games; Character Development; Skits and scripting	All Students Grades 4-6 - 20
Creative Communication	Sara Ingram, Performing Artist	5 weeks (2 hours)	Integration of arts to communicate using sign language, drama, creative writing, visual art, music movement, and pantomine	New Students in Program Grades K-3 - 8 Grades 4-6 - 8
Poetry Library Research	Jo Bingham Disco, Poet	10 weeks (1 hour)	Introduction to poetry, haiku, free verse, meter	Creative Students Grades 3-6 - 12

(Continued)

TABLE V-1 (contd.)

SCHEDULE OF ACTIVITIES

Type of Activity	Presentor	Number of Sessions	Educational Objective	Children Participating
Math Math Lab	Dr. Jack Contessa, Rise Consultant	5 weeks (1 hour)	Introduction to number patterns using pattern blocks, people pieces, and cubes	All Students Grades K-3 - 9
Computer Science	James Forrest, Math Teacher	10 weeks (1 hour)	Introduction to TRS 80; Computer programming	Math Students Grades 4-6 - 6
Computer Science	Mr. Porter, Computer Scientist	5 weeks (2 hours)	History of computers; Basic programming; Program and system commands; Graphics; Introduction to Apple Computer	Math Students Grades 7-8 - 10
Music Electronic Music	Dr. Arthur Welwood, Professor of Music	8 weeks (1 hour)	Composition and improvisation techniques with "found" instruments, composition of sound poems	Music Students Grades 5-6 - 10
Folk Singing	Ann Shapiro Morse, Folksinger	10 weeks (1 hour)	Introduction to American and British folk songs, composing, and performing original folk songs	Music Students Grades 4-6 - 13
Organ Playing	Alberta Hawkins, Keyboard Instructor	10 weeks (1 hour)	Keyboard and accompaniment techniques; Creating original pieces for small ensemble	Music Students Grades 3-7 - 8
Modern Dance	Nancy Baldwin, Dance Instructor	10 (2 hours) 10 (1 hour)	Modern dance techniques; Choreography; Creation of original dance pieces expressing emotion or environment	Dance Students Grades 2-6 - 20

TABLE V-1 (contd.)

SCHEDULE OF ACTIVITIES

Type of Activity	Presentor	Number of Sessions	Educational Objective	Children Participating
Science Botany	Robert DeWire, Director Pequotsepos Nature Center	8 weeks (1 hour)	Introduction to wildflowers, identification, collection, and planting of wildflower garden	Science Students Grades 4-6 - 17
Language Arts Library Research	Claire Krause, Resource Teacher	5 weeks (1 hour)	Introduction to card catalog, Dewey Decimal classification system, Reader's Guide, microfiche, etc.	Academic Students Grades 3-6 - 20 Grades 7-8 - 8

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CHAPTER VI
"My Mother Said I Should Have Drawing This Year"

Can we allow students to make their own selection of activities? Can we trust them to make the right decisions? Each year, students in grades 4 to 6 are encouraged to select activities of high interest from the list of minicourses. The program operates on a tri-semester basis, changing offerings every 10 weeks. This arrangement allows students to pursue topics in sufficient depth without losing interest. Parents are also involved in the choices. Activities include art, music, drama, dance, as well as academic pursuits such as creative writing, independent projects, computers, and science.

The resource teacher plans each child's program based on their talents and interests from their first three choices. Conflicts with other activities are avoided as much as possible and the regular classroom teachers are consulted. An ongoing communication between students, parents, and teachers is essential. A student's commitment to the program and its activities should be monitored closely and adjustments in scheduling made as needed.

A monthly calendar is distributed to all classroom teachers and each individual child. Younger students are reminded of their weekly activities by their classroom teachers. Older students take the initiative to arrive in the resource room at the scheduled time.

The resource teacher plans a special program for Kindergarten through 3rd grade students, taking into consideration each child's maturity, academic achievement, and commitment. Primary activities include creative movement, sign language, folksinging, creative drama, math lab, pottery, drawing, puppetry, and independent projects.

New students need time to adjust to programming, leaving their regular classroom, and making up missed work. An Interest-A-Lyzer is administered to all new students upon entering the program, and an IEP (Individualized Education Plan) is developed for each child.

Form for New Activities

Name _____ Teacher _____

September 19, 1983

Dear Parents and Students:

Below are the activities that will be offered for the fall semester beginning September 28th. Please review the offerings and watch out for any conflicts. Check your first three choices in the space provided. At the bottom of the page write how many activities you would like to participate in and have your parent sign the form. Return this form to the G/T Resource Room as soon as possible. Thank you.

___ Calligraphy
Basic techniques of lettering in chancery script with an emphasis on design and fine lettering. Open to new students and former students. (Mondays, Period 3, beg. October 3rd)

___ Career Explorations
Role playing and simulation activities designed to explore a variety of career possibilities and options. Matching of job skills and careers will be included. (Tuesdays, Period 6, beg. October 4th)

___ Creative Communication
Experiences in communication skills both written and oral. An emphasis on creative writing and generating ideas for poems and short stories. Open to new students and former students. (Mondays, Period 6, beg. October 3rd)

___ Fitness
A health and fitness program designed to develop daily exercise routines beneficial to maintaining good health. Exercises will include running, jumping rope, aerobic dancing, bike riding, and swimming. Students will monitor their own progress. (Thursdays, Period 6, beg. September 29th)

___ Music Composition
A study of instruments from the past to the present with experiences in creating sound environments using the basic elements of rhythm, melody, timbre, tone color and form. Trips to instrument collections at Wesleyan University and Yale University are planned. (Tuesdays, Period 2, beg. October 4th)

___ Ocean Ecology
Collection and identification of sea specimens from Barn Island and Mumford Cove. A classroom salt water aquarium will be established and maintained. Open to 6th grade students only. (Wednesday, Period 3, beg. September 28th)

___ Pottery
Techniques in hand built pottery to create original clay pieces. Skills in glazing and firing will be included. Open to new and former students.

___ Microcomputers
Introduction to computers, LOGO, BASIC languages and graphics. Extra work on computers required. (Fridays, Period 3--4th Grade; Period 4--5th Grade; Period 5--6th Grade; Period 2--Grades 5 and 6 who have completed computer course I)

___ Number of Activities per week in Program.

Signed _____
(Parent or Guardian)

SCHEDULE Name_____ Teacher_____

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
3 Calligraphy Period 3	4 Career Ed. Period 6	5 Ocean Ecology Trip to Barn Island	6 Pottery Period 4 Period 5 Fitness Period 6	7 Computers Period 2 Period 3 Period 4 Period 5
10 HOLIDAY	11 Career Ed. Period 6	12 Ocean Ecology Period 3 Ind. Projects Period 5	13 Pottery Period 4 Period 5 Fitness Period 6	14 Computers Period 2 Period 3 Period 4 Period 5
17 Calligraphy Period 3 Creative Comm. Period 5 Period 6	18 Music Compos. Period 2 Career Ed. Period 6	19 Ind. Projects Period 5	20 1/2 Day	21 Ocean Ecology Trip to Mumford Cove
24 Calligraphy Period 3 Creative Comm. Period 5 Period 6	25 Music Compos. Period 2 Career Ed. Period 6	26 Ocean Ecology Period 3 Ind. Projects Period 5	27 Pottery Period 4 Period 5 Fitness Period 6	28 Computers Period 2 Period 3 Period 4 Period 5
31 Calligraphy Period 3 Creative Comm. Period 5 Period 6				

The Interest-A-Lyzer

NAME_____GRADE_____DATE_____

The major purpose of the Interest-A-Lyzer is to get YOU to THINK about YOUR OWN INTERESTS.

Some of the time you spend in the project will be devoted to working on individual or small group projects. We want you to work on projects that interest you. The Interest-A-Lyzer will help us find out what things you like to do and some things you might like to do.

We hope you enjoy doing the Interest-A-Lyzer.

A. WHAT ARE YOUR INTERESTS:

1. WHAT ARE YOU INTERESTED IN DOING? NUMBERS 1-10, ONE BEING YOUR FIRST CHOICE AND TEN BEING YOUR LAST CHOICE.

____ MATH
____ SCIENCE
____ READING
____ CREATIVE WRITING
____ SOCIAL STUDIES
____ ARTS OR CRAFTS
____ MUSIC
____ DRAMA
____ DANCE
____ SPORTS

2. WHAT INTERESTS YOU ABOUT YOUR FIRST THREE CHOICES?

CHOICE 1. _____

_____

_____

CHOICE 2. _____

_____

_____

CHOICE 3. _____

_____

_____

B. LIST YOUR FAVORITE BOOKS AND THEIR AUTHORS:

TITLE OF BOOK	AUTHOR

C. TELL ABOUT ANY AREAS OF INTEREST YOU WOULD ESPECIALLY LIKE TO STUDY OR ANY SPECIAL PROJECTS YOU WOULD LIKE TO WORK ON THIS YEAR.

D. WHAT ARE YOUR FAVORITE TELEVISION PROGRAMS?

CHOICE 1._____

CHOICE 2._____

CHOICE 3._____

E. AFTER SCHOOL ACTIVITIES

1. WHAT DO YOU USUALLY DO AFTER SCHOOL?

_____

_____

2. WHAT DO YOU OFTEN DO ON SATURDAY?

_____

_____

3. OF ALL THE THINGS YOU DO AFTER SCHOOL OR ON SATURDAY, WHAT TWO THINGS DO YOU LIKE TO DO BEST?

_____

_____

F. WHAT DO YOU WANT TO BE WHEN YOU GROW UP?

_____

_____

INDIVIDUALIZED EDUCATION PLAN

Name:_____ Date:_____ Teacher:_____

Area: Enrichment I - General Exploratory Activities

Annual Objective: Broaden Child's Cultural Environment

SHORT TERM OBJECTIVES	EVALUATION PROCEDURES	MATERIALS
1. Exposure to creative artists in school.	Student's desire to pursue area in depth; student/teacher conferences; interest inventory; attitude survey.	School assemblies; artists in the classroom; demonstration lessons.
2. Participation in directed field experiences using community resources.	Completion of on-site investigations and assigned follow-up activities.	Field trips to museums, libraries, science centers, theaters, shows, concerts.
3. Viewing special performances and/or student-made creative products.	Development of openness to activities as measured on a student attitude survey.	Arts and crafts displays; performances (dance, music, drama); interest center of products (books, reports, poetry, filmstrips, slides, tapes).

INDIVIDUALIZED EDUCATION PLAN

Name: _____ Date: _____ Teacher: _____

Area: Enrichment II - Group Training Activities

Annual Objective: Mastery of Skills in Area of Interest/Talent Need

SHORT TERM OBJECTIVES	EVALUATION PROCEDURES	MATERIALS
1. On-going instruction in advanced techniques in the arts and sciences taught by artists and professionals.	Rating scales of student's achievement by resource people. A minimum of 4 or 5 on a rating scale of 1-5 based on skills and creativity.	Resource people in art, music, dance, drama, math, science; math lab materials; realia and specimens.
2. Stimulation of creative thought processes.	Growth in creative productive thinking skills in the areas of originality and elaboration as measured on the Torrance Test of Creative Thinking.	Group experiences in creative thinking: brainstorming, role-playing, skits, theater games, creative movement, mime, story-telling, creative writing, music composition, songwriting.
3. Ability to express ideas through verbal and non-verbal communication.	Interpretation of an original story, poem, song, music composition, play, dance; integrating various art forms.	Creative communication workshops using sign language, drama, music, movement, writing.
4. Skill building in research techniques, reporting, and use of media.	Completion of independent study in area of interest using research and appropriate reporting techniques.	Library visits, resource sites, interviews, guest speakers, conferences, filmstrip kit, slide projector, tape recorders.

INDIVIDUALIZED EDUCATION PLAN

Name: _____ Date: _____ Teacher: _____

Area: Enrichment III - Individual and Group Products

Annual Objective: Creation of Original Projects and Performances

SHORT TERM OBJECTIVES	EVALUATION PROCEDURES	MATERIALS
1. Demonstrated ability in visual arts and creative use of materials.	Selection of individual projects for display at arts fairs, public libraries, banks, community centers, museums.	Clay, paints, pottery wheel, kiln, drawing materials.
2. Development of performing skills, in areas of music, dance, drama.	Participation in special performances for school and community groups.	Recording equipment, videotaping, movie cameras, musical instruments.
3. Composition of original stories, poems, plays, songs.	Publication or performance of original works.	Books, records, tape recorders, book binding materials, poetry reading, storytelling.
4. Presentation of reports/projects in the regular classroom to demonstrate results of independent investigations.	Evaluation of student's project by regular classroom teachers, specialists, resource teachers.	Learning centers, bulletin boards, slide/filmstrip/movie projectors, tape recorders.

CHAPTER VII

What Do YOu Do With a Garden Hose? Evaluating Creativity

Evaluating growth in creativity was the biggest challenge confronting the program. Everyone is creative, and using the Torrance Test for Creative Thinking as one of the screening instruments, the students exhibit the characteristics of fluency, flexibility, originality, and elaboration as measured on the test.

The program was designed to build creativity, and the task became how to measure growth in creativity using an objective test. Pre/post testing using the Torrance was one method used, and the results of this testing may be seen in the following results.

Pre/post testing using the Torrance Test of Creative Thinking, Figural forms, over a 3-year period showed that children improved their scores in flexibility, originality, and elaboration. (See table below.)

TABLE VII-1

Comparison of 1977 and 1983 C.R.E.S.T. T-Scores for Torrance Tests of Creative Thinking

Year/Grade	Fluency T-Score		Flexibility T-Score		Originality T-Score		Elaboration T-Score	
1977 Grade 1	66		46		57		100	
1980 Grade 3	60	63	57	52	61	59	65	83
1977 Grade 2	50		49		59		55	
1980 Grade 4	47	49	53	51	69	64	68	62
1977 Grade 3	49		45		47		55	
1980 Grade 5	44	45	50	48	53	50	72	63
1977 Grade 4	55		44		55		67	
1980 Grade 6	40	48	47	45	58	57	88	78

Another instrument used to evaluate creative behavior, the Creative Child Profile, was designed to measure creativity on a scale of 1 to 5. The behaviors, agreed upon by resource people in the arts, included openness, self-expression, originality, elaboration and task commitment, as seen in Table VII-2.

The Creative Child Profile was used to evaluate talents in most areas. Evaluations in the areas of dance, drama, drawing, found sound, and poetry were designed from the original General Activity Model. See pp. 67-71 for sample Final Report Forms.

Students working in a creative problem solving setting enjoy the challenge but also suffer frustrations. Although some may be uncomfortable with not being told they are right or wrong at first, they will adjust to the unique environment. An example of creativity at work can be seen in the following story, "What do you do with a Garden Hose," an experience in found sound.

> What do you do with a garden hose?
> Cut it into pieces, I suppose.
> Blow through it, make it into a horn?
> That's how the garden hose trombone was born.

"Buzz, buzz...tapp-da-tap-tap...ting-a-ling-ling...wheew-ewheww... scrape, scrape...ch-chchch-ch...shshu shush...jingle, jingle, jingle... hum, hum, hummmm..."

Tappety drums, maracas, tin can clinkers, guitars, nail chimes, rasps, sandpaper blocks, kazoos, strummers, marimbas, and pan pipes are being played seriously by 4th, 5th, and 6th grade students in the resource rooms. The instruments are fashioned from wood, bottles, glasses, tin cans, rubber bands, sticks, nails, pebbles, string, ceramic tubing, combs, better known as "found junk." The instructor, an expert in avant garde music, explains the pitch, rhythm, dynamics, and timbre of each student-made sound invention. The students, members of the school band, experiment by making different sounds on their instruments.

The instructor prepares the group for improvisational playing. The tape recorder is set to record this original, on-the-spot performance. The instructor directs the group, indicating the duration, rhythm, and dynamics of the piece. The composition has purpose, and it expresses a musical mood.

Next, students compose their own, "found sound" musical pieces for small groups of instruments. They soon realize the need for notation, and create designs to illustrate the sounds they are producing (squiggles, jingles, long and short sounds, high and low sounds, beeps, clangings). Their compositions soon take shape and are named: "The Train Ride," "The Construction Site," "Buzzing Heaters," "A Summer Storm," "Footsteps," "Everyone's Cleaning." Vocal sounds are added where needed.

The creative process is at work. Students are developing sound sensitivity, learning improvisational techniques, practicing composition skills, and developing appreciation of "avant garde" as a musical experience. Students are now ready to travel to the electronic music lab at Central Connecticut State University for a demonstration of the synthesizer and to perform for Dr. Arthur Welwood, professor of music. Taping techniques using speed change, loops, hand manipulations, backward sound and echo are demonstrated as students are exposed to the beginnings of electronic music composition.

The C.R.E.S.T. music experience was designed with the advice of Dr. Lloyd Schmidt, music consultant, Connecticut State Department of Education, Dr. Arthur Welwood, Estrid Welwood, music teacher, and John Francisco, musician and instrument builder. The 10-week music making experience culminates in a performance for fellow band members and parents.

The most difficult part of this activity is creating the instruments. Books are consulted, advice is given, but the original idea is theirs alone. Often the ideas are mainly in the students' heads where they remain for long periods of time until gently prodded by the resource teacher. The following story illustrates the imagination, creativity, and persistence required for this activity.

It is the third workshop of the 10-week minicourse.

Resource Teacher: Did you bring in the materials to make your instruments today?

Student: I couldn't find anything.

Resource Teacher: Where did you look?

Student: Silence. (The highly verbal student suddenly becomes nonverbal.)

Resource Teacher: Do you have an idea of what you want to make?

(Creativity begins here.)

Student: Oh yes, Mrs. Krause. I have this great idea of using sleigh bells.

Resource Teacher: Excellent! Bring them in next week.

(Visions of this glorious instrument begin to formulate.)

And how about you, _____?

Student: I'm making a wash tub bass.

Resource Teacher: Fantastic!

(Can Spike Jones be far away?)

What are you making _____?

Student: A stringed harp.

Resource Teacher: Great!

(Celestial sounds begin to float in the air.)

And so it goes...

Student: A copper tubing flute

A rubber band mandolin

A soda bottle xylophone...

It is Thursday and the final due date for all completed instruments. Written reminders were distributed to all students on Monday.

Resource Teacher: Do you have your instruments today?

(Asked expectantly of all students whose instruments are not clearly visible.)

Student: Oh, is it Thursday?

Resource Teacher: If it's Music-Making Day, it must be Thursday.

(Here the creativity begins again.)

Student: The rubber bands kept breaking.

(Using them as ammunition?)

Student: The twig wasn't strong enough.

(Before or after it was used for a sling shot?)

Student: There was too much snow, and I couldn't get into the wood shed.

(April snow never melts?)

Student: I really don't have a wash tub.

(All dreams of Spike Jones now vanish forever.)

Student: My mother threw it away.

At this point the resource teacher could remain silent no longer.

Resource Teacher: Oh, what's wrong with, 'the dog ate it'?

Student: I don't have a dog.

Resource Teacher: O.K. Now what will you do?

Student: Well, Mrs. Krause, I have this great idea! We can go into the woods and find something to make our instruments.

Before Mrs. Krause could say "what?" "who?" or "where?", she realized that she was alone in the room. Hurrying down the stairs she reached the playground just in time to see treasures being scavenged from the woods that included pieces of sewer pipe, 20 foot tree branches, rusty pipes, soda cans, beer bottles, rocks...It was obvious that "task commitment" had reached new heights.

Student: Come, look, see, Mrs. Krause!

Resource Teacher: Oh, wow, really great!
How do you intend to use these materials?

Student: (Picking up dirty soda bottle.)
Blow into this.

Resource Teacher: And get stomach poisoning?

Student: (Looking longingly at tree branches.)
Chop up these branches.

Resource Teacher: With your bare hands?

Student: Cut up this pipe.

Resource Teacher: And visit the emergency room at the nearest hospital for 20 stitches and a tetanus shot?

Student: (Pleadingly)
What can we do?

Resource Teacher: Hit 2 rocks together?

Student: No, No! Mrs. Krause.

At this point the two janitors who were watching the entire proceedings, mumbling things like, "Don't they have anything better to do," began to take an active interest. Holding up a garden hose, one of them said, "We were going to throw this away, anyway. Would you like me to cut off a couple of pieces?"

One of the students immediately blew into the pieces of hose, and trombone-like music filled the air. The rest is history. The birth of the garden hose trombone.

Now maybe you don't think a garden hose trombone is so new and unusual. You tell it to the students. As for me, I can never pass a garden hose without hearing faint strains of Tommy Dorsey.

Claire S. Krause, Director
C.R.E.S.T. Program

TABLE VII-2

Creative Child Profile

OPENNESS

Unwilling to attempt new experiences		Receptive to new ideas		Willing to take risks	
0	1	2	3	4	5

SELF-EXPRESSION

Withdraws from participation		Expresses feelings in conventional manner		Complete involvement in translating feelings	
0	1	2	3	4	5

ORIGINALITY

Always copies ideas		Deviates from stereotyped ideas occasionally		Always thinks of new and unusual ideas	
0	1	2	3	4	5

ELABORATION

Chooses simple ideas		Selects complex ideas and adds to them		Prefers highly elaborative ideas and adds great detail to them	
0	1	2	3	4	5

TASK COMMITMENT

Easily distracted		Fulfills requirements of task		Complete involvement in task--goes beyond what is expected	
0	1	2	3	4	5

CREATIVE BEHAVIOR RATING SCALE

Use the scale of 1 to 5, with 1 being the least creativity required and 5 the most. Try to choose an activity that will demonstrate all of the creative behaviors listed. Use a separate form for each of the following activities.

Activity: General, Dance, Composition and Texture
Composing with Found Instruments

OPENNESS (Willing to attempt new experiences; risk-taking)

1. No indication of following directions
2. Experienced difficulty from the beginning
3. Long latency period before actual participation
4. Experienced difficulty as time went on
5. Full participation

SELF-EXPRESSION (Able to express and translate feelings)--style

1. No response
2. Expression of simple feelings only (joy, anger, hate, etc.)
3. Expression of feelings in conventional manner
4. Ability to express more than one feeling
5. Translation of complex feeling (disillusionment, terror, exhiliration, etc.)

ORIGINALITY (Capable of thinking of new and unusual ideas)--composition

1. Follows stereotype
2. Adapts ideas from T.V., movies, books, someone else
3. Follows teacher suggestions
4. Gives trite but appropriate response
5. Produces novel ideas, and takes off in new directions

ELABORATION (Selects complex ideas and adds a great amount of detail)
--skill

1. Chooses one simple idea
2. Chooses more than one simple idea
3. Selects a complex idea
4. Chooses a complex idea and adds several details
5. Prefers complex ideas and adds a great deal of details

TASK COMMITMENT (Complete involvement in task, goes beyond what is expected)

1. Does not complete requirements of task
2. Completes over half of the requirements
3. Completes minimum requirements only
4. Becomes completely involved in the task
5. Goes beyond what is expected

CREATIVE BEHAVIOR RATING SCALE

Use the scale of 1 to 5, with 1 being the least creativity required and 5 the most. Try to choose an activity that will demonstrate all of the creative behaviors listed.

Activity: Drama

OPENNESS (Willing to attempt new experiences; risk-taking)

1. Participated in no activity game
2. Participated in at least one activity game, never was 1st person to volunteer in an activity during a session; or was domineering or brusque in manner when initiating involvement.
3. Took part in several games, followed others' lead for participation
4. Volunteered involvement
5. Full participation: Attention to directions, freely chose games for participation, considerate of others. For a rating of 5 the student must demonstrate a willingness to let others go first, or to wait for the most effective time for one's entrance onto the stage.

SELF-EXPRESSION (Able to express and translate feelings)
CHARACTER: Ability to present a dramatus persona that is consistent and continuous

1. No or little differentiation of self and character during a session.
2. Brief character appears during an activity; hams or uses humor.
3. Character generally present throughout activity; reverts to self.
4. Maintains character for most of sketch, persona readily apparent.
5. Maintains character for length of an activity.

ORIGINALITY (Capable of showing new and unusual ideas)

1. Copies what others are doing
2. Adapts ideas from T.V., movies, books, someone else
3. Selects novel ideas or takes off in new directions
4. Presents novel ideas or directions that take off in unexpected direction--surprise
5. Presents several surprises during a session

ELABORATION (Selects complex ideas and adds great amount of detail)

1. Copies others' work
2. Does no more than complete task as assigned
3. Improvises
4. Improvises in a consistent manner
5. Improvises in a consistent manner with great detail

TASK COMMITMENT (Complete involvement in task, goes beyond what is expected)

CONCENTRATION

1. Did not follow directions
2. Exits stage out of character
3. Follows directions, exits in character, but is inattentive as audience member
4. Complete involvement in task
5. Presents material developed outside of session.

CREATIVITY RATING SCALE
for Written and Cral

POETRY

Rating scale: 1 to 5, with 1 being the least creative and 5 being the most creative. Ratings might be taken at beginning and at the end of the course. Students might be asked to do self-assessments as steps toward insight.

I. Task Commitment: involvement, discipline
   1. Does not complete requirements or no understanding
   2. Completes minimum requirements or no understanding
   3. Completes over half of requirements: improved understanding
   4. Understands and becomes completely involved in the task
   5. Goes beyond what is expected

II. Self-Expression: responsiveness, interest, enthusiasm, tries new things, takes risks
   1. No response or over-cautious
   2. Limited response
   3. Improvement in response
   4. Accepts challenge readily
   5. Full participation

III. Written self-expression: expression, translation of feeling; style and workmanship
   1. Limited; not articulate or inadequate vocabulary
   2. Expresses only simple feelings (joy, anger, love, hate)
   3. Conventional descriptions of expressions of feeling
   4. Ability to express more than one feeling; accurate wording
   5. Translation of complex feelings (disillusionment, terror, exhiliration) and provocative use of words

IV. Originality: capable of new and unusual ideas, form, composition
   1. Limited or unimaginative
   2. Uses teacher suggestions, or stereotypes
   3. Gives conventional, but own and appropriate response
   4. Applies imagination in treating simple ideas, subject
   5. Produces novel ideas, adapts forms, goes off in new directions

V. Elaboration: idea complexity, pertinent detail craftsmanship
   1. Chooses simple ideas or subject matter
   2. Interrelates or expands simple subject matter
   3. Selects a complex idea or style and matter
   4. Adds pertinent detail to complex idea or interrelated subjects
   5. Prefers complex ideas or descriptions and furnishes much detail

VI. Oral Performance: reading with understanding; pronunciation, articulation, expression

1. Limited or no confidence
2. Makes an effort; shows understanding
3. Improved understanding and performance
4. Gives appropriate inflection, stress, pace
5. Confident and expressive performance

FINAL REPORT FORM

CREATIVE COMMUNICATION

(Written, Oral, Manual, Visual, Physical)

Name _____

Date _____

Rate each behavior on a scale of 1-5

Skills

1. Mastery of the manual alphabet. ____

2. Knowledge of beginning sign language. ____

3. Ability to choose an idea and develop it. ____

4. Expression of original stories using various art forms.

Art	____	Music	____
Drama	____	Movement	____
Sign Language	____		

5. Integration of the arts in communicating original stories and/or poems. ____

Creativity

1. Willing to attempt new approaches of communication. ____

2. Able to express and translate feelings in another media. ____

3. Creates original stories and poems for interpretation. ____

4. Expands on ideas using different approaches of communication. ____

5. Gets completely involved in task, going beyond what is expected. ____

Comments:

_____
Resource Teacher

FINAL REPORT FORM

DRAWING

Name _____

Date _____

Rating Scale 1 to 5

Skills

1. Exhibits skill in creating pleasing compositions. ____
2. Can solve 3-dimensional problems in drawing. ____
3. Understands the use of pencil to illustrate quality or shading and texture. ____
4. Quickly grasps and uses new materials and experiences. ____
5. Has developed his/her own personal style in drawing. ____

Creativity

1. Is willing to try out new materials and experiences. ____
2. Combines various drawing techniques to express ideas and feelings. ____
3. Shows imagination in choice of subject, techniques, and composition. ____
4. Is able to combine appropriate drawing methods in original art products. ____
5. Shows an unusually high interest and ability to concentrate on visual arts activities. ____

Comments:

_____
Resource Teacher

FINAL REPORT FORM

FOLK MUSIC

Name _____

Date _____

Rate each behavior on a scale of 1-5

Skills

1. Understands meanings and messages of folk music. ____
2. Is able to experiment and make suggestions for improvement of a given piece. ____
3. Composes new verses to well-known folk songs. ____
4. Chooses appropriate accompaniment for folk singing. ____
5. Writes own music and lyrics for original folk song. ____

Creativity

1. Participates fully in singing and playing accompaniment instruments. ____
2. Uses music and lyrics imaginatively to express feelings and mood of a song. ____
3. Composes original music and lyrics. ____
4. Goes beyond basic performance elements. ____

Comments:

_____
Resource Teacher

FINAL REPORT FORM

MODERN DANCE

Name _____

Date _____

Rating Scale 1 to 5

Skills

1. Has learned basic modern dance techniques. ____
2. Uses movement to recreate an emotion or environment. ____
3. Displays grace and fluidity in creative dance movements. ____
4. Seeks to express ideas and feelings through use of body in space. ____
5. Choreographs movements which expressed dance ideas clearly. ____

Creativity

1. Is willing to explore and try new movement experiences. ____
2. Is able to express complex feelings in movement. ____
3. Thinks of many ways of solving movement problems. ____
4. Is able to clearly communicate ideas using different techniques for a small group. ____
5. Shows an unusually high interest in dance and/or creative movement activities. ____

Comments:

_____
Resource Teacher

FINAL REPORT FORM

POETRY

Name _____

Rate each behavior on a scale of 1-5

Skills

1. Can use and select vocabulary to clarify ideas and feelings in original poems. _____
2. Is able to read or recite a poem for an audience with confidence, understanding, and expression. _____
3. Has an understanding of form, meter, and rhyming patterns. _____
4. Is open to suggestions of ways to revise poems to improve their quality. _____
5. Can critique poetry using acceptable standards of composition. _____

Creativity

1. Shows enthusiasm and is able to accept new challenges. _____
2. Is able to express complex feelings and provocative use of words. _____
3. Produces novel ideas, adapts forms, goes off in new directions. _____
4. Prefers complex ideas and furnishes much detail. _____
5. Goes beyond what is expected. _____

Comments

_____
Resource Teacher

CHAPTER VIII
The Metamorphosis Phenomenon
Turning Caterpillars into Butterflies

While observing "gifties" for years,
A curious phenomenon appears,
They seem to transform
Right out of the norm,
And their old persona disappears.

You've done it! Your program is working. The identification process is in place, students are excited about the activities, parents are happy because their kids are happy, etc., etc., etc. Everything's working. Or is it? In our eagerness to provide new programs for gifted students, we sometimes lose sight of what is happening to the students themselves.

They arrive in our programs every year, eager to begin. "When does CREST start?" "Will we be having drama again this year?" "Can I run a booth for the CREST carnival?" You tell them that the program will start in October, but you secretly wish you could start immediately--afraid they will lose their momentum.

But they don't. You take a second look at them. They have changed over the summer, not just the normal change, some have undergone a real transformation! Shy students have become more outgoing; academic students have taken on a dramatic flair; boisterous students have become quite and introspective. Sometimes you notice this change during the school year, also, as students work on challenging, creative projects. This change, I am convinced, is not just the result of maturation but a growth process similar to metamorphosis in nature. I like to call it the metamorphosis phenomenon.

Working with students in a pull-out resource room design allows you to work with the same children over a period of years. If students are identified in kindergarten, they may remain in the program for seven years. You, as a teacher, are now in a position to observe children's behavior over a long period of time. You notice changes in their attitudes, personalities, and self-concepts that were not observed before--almost like a caterpillar becoming a butterfly. Sometimes this transformation takes years, sometimes only weeks, and on rare occasions you notice the change in days.

Often parents are first aware of this transformation. "This program has been especially important to our daughter who tends to be very shy. It has given her confidence in herself and her abilities. It has increased her creativity at home."

Teachers also notice changes. "I see a real change in "M" from last year. She is much more open and assured of her ability." Even the students themselves are aware of the difference. "I was surprised I wasn't shy with drama and I didn't think I could do creative writing at all."

Would these students have increased their abilities and self-concepts without special programming? For some, yes, but for many others the answer would have to be a resounding "no." As one parent asked recently, "How do you know a child has talent if they haven't had any exposure." For families that cannot provide this exposure, a gifted program can fill the void.

This Is What Can Happen

"L," art-talented, shy, quiet, observant, was involved in all aspects of creative arts programming for a period of four years. She combined her new-found talents in dance and creative writing to write and illustrate a poetry book as well as choreograph and dance an original poem for a community dance performance.

"M," intellectually gifted, interested in math and science, successfully combined math and new-found art ability to create a life-sized model of a famous literary figure for exhibition in the school and community libraries.

"R," art and music talented, after three years of programming in the creative arts excelled in movement, sound improvisations, and art, and used all his talents to produce original films using animation and sound for school showings.

"C," intellectually gifted, involved in all art and music programs, wrote an original folk tale and was able to communicate it using song, dance, and storytelling techniques. Later she wrote perceptive and sensitive poetry for publication.

"B," academically and creatively talented, challenged himself in all the arts as well as academics. As one of his many projects produced an original film about a famous folk hero based on his own poem.

The list goes on and on of students who developed new interests as a result of gifted programming that improved their self-concepts due to the recognition and success of their endeavors. Most often this occurred when they accepted challenges outside of their talent area. For example, academic students becoming artists, dancers, folksingers, actors. Art students becoming choreographers, creative writers, inventors. Music students becoming filmmakers, potters, poets, mathematicians. Dance students becoming scientists, musicians, puppeteers. Once their minds are opened, their imaginations tapped, and their energy released, there is no limit to their creative power.

Caterpillars Becoming Butterflies

To study this phenomenon in greater detail, I recently interviewed Michael, who had been in the program for six years.

Michael entered the gifted program in first grade as an academically gifted and creative child, two years above grade level in reading and math. He was the only child in first grade identified for

the program. When questioned about this recently, "Did being the only student identified as gifted in first and second grade create any hardship for you?"

Michael replied, "I noticed it, but I thought it was great because I was the only one and I was surrounded by all those sixth graders and big kids. I had a lot of fun all by myself."

His first grade gifted program included activities in puppetry, dance, folksinging, creative drama, and an independent project. His project, "The Great Dinosaurs" resulted in an original book with watercolor paintings that he read to preschool and kindergarten students.

Comments from resource people about Michael's progress in the CREST program after one year revealed his creative ability. "Michael is a real actor--particularly adept at improvisations." "Michael is a very creative child--given some direction, he will attempt any activity."

Not that Michael wasn't a regular kid. His interests in first grade were sports, math, famous people; favorite books included King Kong, Star Wars, Close Encounters; after school activities included football, checkers, and watching TV; and his career ambition was to drive a tank or be a policeman.

His parents' description of Michael's special interests were: "Michael enjoys active, vigorous play. He also likes his quiet time. He enjoys group activity and play but is also capable of playing by himself with his toys and imagination. Mike likes to draw, play basketball, make up puppet shows, go to the movies, take pictures."

Genealogy, modern dance, puppetry, storytelling, and independent projects were his second grade CREST courses. He had some difficulty with creative movement, which carried over into his work in storytelling. "Michael retold his story from memory. He was able to incorporate several of the techniques taught in class. Although he did not vary his movement very much in class, he did use his voice in a wide range of alternatives." (This talent would resurface again.)

He was questioned about his feelings toward dance, "You also took courses in CREST that you might not be good in, such as dance. How did you feel about that?"

Michael replied, "I wanted to enrich myself to the fullest even though I felt I didn't know how to do it. I felt I had to do it just in case I might enjoy doing it. If I did enjoy it, I would stay with it."

His second grade independent project revealed his concern for children's programming on TV. "I think parents and kids should talk about TV they watch. By talking together they can help each other find out TV shows that are good and bad for their children. Schools should help kids by talking about TV shows kids should be watching and may be good for them. Maybe time can be put aside in the classroom

each week to talk about TV. I like TV. My friends like TV too. I feel if we talked about TV in the classroom it would help us all."

Third grade. Michael's ability to complete regular classroom assignments was showing some improvement. In CREST his enthusiasm for drama continued and he also explored drawing. "Michael's drawing skills have improved tremendously this year. At the beginning of the year he had great difficulty drawing from life, by the end of the year he was drawing well with a great deal of elaboration." His independent project was a "Mike and Dad Productions" and included a book, slide/tape show, and photographs of their travels to Montana and South Dakota over the summer. It described the plight of the Indian and described their last great battle with the White man, "The Battle of Little Big Horn."

Continuing into fourth grade, Michael again tried modern dance, worked on an independent project in real estate, experimented in pottery, and joined the folksinging group. "Michael was an enthusiastic member of the folksinging group. He has a very strong voice and was helpful in keeping the group in tune." Everyone was surprised at this new-found talent, especially Michael, but he took it in stride. He would be happy he had this ability later on.

It may be better to forget about fifth grade. It was a very nonproductive year for Michael, and he became in his own words, "the class clown." Not that Michael was lacking in sense of humor. Given a few more years of experience, he could be a young Woody Allen. But Michael doesn't like to talk about fifth grade. A CREST teacher's comment about Michael's music activity indicates some of the problems he may have been experiencing. "Michael's dreams are ambitious. He may become discouraged at times at the prospect of bringing these ideas into reality--a real thinker."

Michael was hot in sixth grade, and he noticed the new PET microcomputer and Texas Instrument 99/4A. He took to them with a great passion. He was in the resource room every spare minute. Michael and the computer became one; it was difficult to pry him loose. At the same time a "new" Michael was emerging--a dedicated, conscientious, task-committed Michael. He wasn't just running programs, he was designing them. He wasn't just learning the BASIC language, he was experimenting on his own. He was finally in charge of his own learning and he loved the new power. Everything was falling into place. But would he metamorphose into a gifted butterfly?

His chance came in the spring. When the opportunity came to join the Drama Group, Michael who always enjoyed creative drama and improvisations was first in line. The play selected for production was Maurice Sendak's "Really Rosie," and try-outs were scheduled.

"Can I try out for the part of Rosie?" Michael asked. Talking it over with the drama coach, we decided to be nonsexist and give the part to the best performer, whether boy or girl. We weren't sorry about <u>that</u> decision. Michael was selected for the lead part, and his name was changed from Rosie to Roosevelt.

Michael was an instant success. He amazed everyone including himself in his ability to sing, move on stage, impersonate, and act. In his own words, "I had to be on stage by myself and I couldn't mess up. There could not be any mistakes or it would be very noticable because if I made a mistake the play would go downhill.

It didn't go downhill and neither did Michael. When asked how his life changed after his success in "Really Rosie," he replied, "Very little, I'm still the same kid. But my parents are really proud of me--maybe that's the change."

If Michael didn't notice the change, everyone else did, teachers, fellow students, friends, and family. The new Michael was confident and self assured, and could talk about himself honestly.

On being gifted. "Gifted means to me that I could do something that many other children could not. Or, I can dream of something in my imagination so imaginary that if I put it down I would be called gifted--which means that I could probably be a very intelligent child and a very low key person."

On the worth of special programming. "If I hadn't been in the program I probably wouldn't be as intelligent now, for it challenged me to use my skills. CREST has given me extra activities beyond the classroom and has helped me to become a better person. It's helped me become a better academic student and has enriched my talents more, to the point that I can find better achievement in schools. Folksinging helped be become a better singer, drawing helped me become a better artist, and drama helped me become a better actor, so that I have a whole group of activities that I can do."

On choice of career. "My grandfather's got me set up as a lawyer but my parents are thinking of computers. I would like to follow my studies closely and I would like to get a home computer for myself and go to college and just follow one thing, either become a computer specialist or maybe something totally different--maybe even a ballet dancer. I don't know."

And finally, "Who is the real Michael?"

"The real Michael is sensitive, maybe oversensitive, likes enriching himself, enjoys school (I know that's kind of hard to believe), and will probably be going to computers in his career. That's the real Michael.

Becoming a butterfly is not very easy,
It often can make you quite queasy,
So stay in your cocoon
Don't come out too soon,
And your metamorphosis will be a breeze.

In the end perhaps the most valid measure of the success of a gifted program is the students' development of a positive self-concept, their actualization of potential, and their contribution to society.

What do you have in your program, caterpillars or butterflies?

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